

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

The Music Pages only are stereotyped; those persons who would possess the Musical Articles, Notices, Advertisements, &c., can only ensure doing so by taking the work as it appears.

No. 407.—Vol. 18.
Registered for transmission abroad.

JANUARY 1, 1877.

Price 3d.; Post free, 4d.
Annual Subscription, Postage free, 4s.

FORSYTH BROTHERS' NEW PUBLICATIONS.

NEW COMPOSITIONS FOR THE PIANOFORTE, By CHARLES HALLÉ.

GLUCK'S MENUET GRAZIOSO, in G. Transcription. Price 3s. GLUCK'S TAMBOURIN, in D. Transcription. Price 3s.
TWILIGHT THOUGHTS. Op. 7. Price 4s.

THE LATEST COMPOSITIONS FOR THE PIANOFORTE, By STEPHEN HELLER.

Edited and carefully Fingered by CHARLES HALLÉ.

THREE NEW STUDIES. Op. 139. Price 4s. VOYAGE AUTOUR DE MA CHAMBRE. Op. 140. Two Books, price 4s. each.
FOUR BARCAROLLES. Op. 141. Two Books, price 4s. each.

NEW COMPOSITIONS FOR THE PIANOFORTE, By CARL REINECKE.

Edited and carefully Fingered by CHARLES HALLÉ.

SOUTHERN PICTURES. Two Books, price 4s. each. TWENTY-FOUR STUDIES. Op. 121. Three Books, price 6s. each
TWENTY-FOUR CHARACTERISTIC PIECES. Op. 137. Four TWELVE SKETCHES, in Canonical Form. Pianoforte Duets.
Books, price 4s. each. Two Books, price 5s. each.
GAVOTTE, in E flat. Op. 129, No. 3.

NEW PIANOFORTE MUSIC.

GEORGE NEVILLE.		s. d.	J. RANDOLPH.		s. d.
BARBER OF SEVILLE. Fantasia	...	3 0	IN THE GLOAMING. Air with Variations	...	4 0
DER FREISCHUTZ.	...	3 0	THE MOUNTAIN RILL. Morceau de Salon	...	3 0
DON JUAN.	...	3 0	THE RETURN. March	...	3 0
DON PASQUALE.	...	3 0	THE STREAMLET. Sketch	...	3 0
ELISIRE D'AMOUR.	...	3 0	TORRENT. LE. Grand Valse	...	4 0
FRA DIAVOLO.	...	3 0	A WAYSIDE DREAM. Caprice	...	3 0
HUGUENOTS.	...	3 0			
TANNHAUSER.	...	3 0			
UN BALLO IN MASCHERA.	...	3 0			
WATER CARRIER.	...	3 0			
WILLIAM TELL.	...	3 0			
ZAMPA.	...	3 0			
COTSFORD DICK.			FREDERICK UNGER.		
CLOUDS AND SUNSHINE	...	3 0	INVOCATION. Allegro Appassionata	...	4 0
MADRIGAL	...	3 0	LIEBESFRÜHLING. Three Sonnets	...	each 3 0
FELIX LÖWE.			OLONAISE	...	4 0
AMÉLIE. Valse Caprice	...	4 0	PHANTASIESTÜCKE	...	4 0
EN AVANT. Galop Militaire	...	4 0	ROMANCE	...	2 6
J. WRIGLEY.			STURMLIED. Storm Song	...	4 0
PUCK. Scherzo	...	3 0			
			W. WALKER.		
			BALLET DES SYLPHES. (From Berlioz's "Faust")	...	3 0
			S. ELSE.		
			IDYLLE	...	2 6
			JOYOUS SPRING	...	3 0
			WANDERMARCH	...	3 0

NEW ORGAN ARRANGEMENTS.

GEO. MARSDEN, MUS. BAC., CANTAB.	A. E. TOZER, F.C.O.
TWO MOVEMENTS by CHARLES HALLÉ	LIEBESFRÜHLING. Sonnet. Composed by F. UNGER
...	...

NEW AND POPULAR SONGS.

H. BASQUIT.	EDWARD HECHT.
BY THY FAV'RING WIND	BIRD AND MAIDEN
CUPID'S CHALLENGE	CORNFLOWER GARLANDS
I AM SAD	
JESSIE	CORTES PERERA.
SWEET DAY, GOOD BYE	LULLABY
ASOR DOOLF.	CARL ENGEL.
HUSH THY REJOICING	LOVE ME, DARLING
WHAT AILS THIS HEART O' MINE	

All the above Sold at Half-price, and may be had from all Musicsellers.

FORSYTH BROTHERS, 272A, REGENT CIRCUS, OXFORD STREET, LONDON
AND CROSS STREET, SOUTH KING STREET, MANCHESTER.

PROFESSIONAL NOTICES.

- MISS PAULINE EIVSON (Soprano).**
For Oratorios, Concerts, &c., address 57, Walmsley Street, Hull.
- MISS FLORENCE CLYDE (Soprano).**
For Opera, Oratorio, and Concerts, 24, Walterton Road, W.
- MISS ALMINA HALLOWELL (Soprano).**
For Concerts, Oratorios, &c., address Ripponden, near Halifax, Yorks.
- MRS. NEESHAM (Soprano).**
For Oratorio or other Concerts, address 118, Burley Road, Leeds.
- MISS ARTHUR (Soprano).**
For Oratorios and Concerts, address Butterley House, Leeds.
- MRS. WARREN (Soprano).**
Of Mr. C. Hallé's Concerts. For Oratorio or other Concerts, address 150, Radnor Street, Hulme, Manchester.
Lessons in Singing. References—C. Hallé, Esq., and E. Hecht, Esq.
- MRS. ALFRED J. SUTTON (Soprano).**
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.
- MISS M. B. CRICHTON (Soprano).**
For Oratorios, Concerts, &c., address 2, Hallfield Place, Bradford.
- MISS ANNETTE IVANOVA (Soprano).**
For Concerts, &c., Brooklyn, Howard Road, South Norwood.
- MRS. WILSON JACKSON (Soprano).**
For Concerts, Oratorios, &c., 1, Duchess Road, Birmingham.
- MDME. ELLEN GLANVILLE (Soprano).**
20, Frithville Gardens, Uxbridge Road, Shepherd's Bush, W.
- MRS. MARK BROWNE (Soprano).**
For Oratorios, Concerts, &c., 85, Broad Street, Birmingham.
- MISS JULIET SMITH (Contralto).**
For Oratorios and Concerts, address care of J. F. Jones and Co., 44, Corporation Street, Manchester.
- MISS PATTI HARGREAVES (Contralto).**
70, Crawford Street, Camp Road, Leeds.
- MISS EDITH CLELLAND (Contralto).**
Address 51, Elizabeth Street, Cheetham, Manchester.
- MR. SIDNEY BARNBY (Alto Soloist).**
For Concert and other engagements, address St. Paul's Cathedral.
- H. D. PERCY (Tenor).**
All engagements to 134, Falmouth Road, New Kent Road, S.E.
- MR. WILLIAM DUMVILLE (Tenor).**
For Oratorios and Concerts, address 14, Duke Street, Broughton, or Cathedral, Manchester.
- MR. VERNY BINNS (Tenor).**
(Of the Schubert Society's Concerts, and Pupil of Sig. Ciro Pinsuti.)
For Oratorios, Concerts, &c., address 6, New Bond Street, Halifax.
- MR. JAMES SEARLE (Tenor),**
321, Liverpool Road.
- W. A. HOWELLS (Tenor).**
(Of the Royal Academy of Music.) For Concerts and Pupils, 8, Upper Barnsbury Street, Islington, N.
- MR. DUNCAN FINLAY (Tenor).**
Opera, Oratorio, and Concert Party, 24, Walterton Road, W.
- MR. D. DUXBURY (Tenor).**
For Oratorios and Concerts, address Albemarle Terrace, Ashton-under-Lyne.
- MR. GREENHILL (Tenor).**
For Concerts, Pupils, &c., 7, Alma Square, St. John's Wood.
- MR. ORLANDO CHRISTIAN (Baritone).**
For Oratorios and Concerts, address 18, Adelaide Square, Windsor.
- MR. GRIMSBY JOPP, R.A.M. (Bass).**
For Oratorios, Concerts, and Pupils, address 109, Downs Road, Clapton.
- MR. A. MCCALL (Bass)**
For Oratorios and Concerts, address Minster, York.
- MR. RICKARD (Bass)**
(Of the Schubert Society's Concerts, and Pupil of Signor Ciro Pinsuti.)
For Oratorios and Concerts, address King Cross, Halifax, Yorkshire.
- MR. THORNTON WOOD (Bass)**
(Of the Royal Albert Hall Concerts.) For Oratorios, Concerts, &c., address 2, Hallfield Place, Bradford, Yorkshire.
- MR. F. CECIL (Basso).**
For Oratorios and Miscellaneous Concerts, and Opera, address Mr. Clelland, Cheetham, Manchester.
- MR. WILLIAM W. MEADOWS (Pianist).**
Address 39, Thurloe Place, South Kensington, S.W.

MRS. OSGOOD requests that all communications respecting Engagements for Oratorios and Miscellaneous Concerts may be addressed to Mr. N. Vert, 52, New Bond Street, W.

CHORAL SOCIETIES.

MR. J. W. HAWES (Contra Fagotto, of Sacred Harmonic, Philharmonic, and Crystal Palace Concerts, Festivals, &c.) can be engaged for the following works: Dr. Macfarren's Accompaniments to "Israel in Egypt," "The Resurrection," "St. John the Baptist;" Dr. A. Sullivan's "Light of the World" and "Prodigal Son." Letters addressed to 63, Vauxhall Bridge Road, London, S.W.

TRINITY COLLEGE, LONDON.—EVENING CLASSES are now held in the following subjects: Harmony, Counterpoint, Classics, French, and German. Instruction will be given in other branches on application of a sufficient number of Students. The new term will commence on Monday, January 8, 1877, at the Class Rooms, 17, Ridinghouse Street, Langham Place, W. All communications to be made to the undersigned.

HUMPHREY J. STARK, Mus. B., Hon. Registrar,
7, Thurlow Terrace, Lower Norwood, S.E.

TRINITY COLLEGE, LONDON.—The next EXAMINATION for LICENTIATE and ASSOCIATE in MUSIC will take place at the Class-Rooms of the College, January 5 and 6, 1877. Entrance fees and Exercises must be sent to the undersigned, at the address below, not later than Dec. 31.

HUMPHREY J. STARK, Mus. B., L. Mus., T.C.L.,
7, Thurlow Terrace, Lower Norwood, S.E. Hon. Registrar.

COLLEGE OF ORGANISTS, 41, Queen Square, W.C.—The CHRISTMAS EXAMINATION will take place on JANUARY 10th and 11th, at 10 A.M. Intending Candidates must send in their names on or before Monday the 8th of January to the Hon. Sec., from whom full particulars may be learned. Applicants should state which of the two days named will be preferred. The usual Monthly Meeting of members and friends will take place in January. E. H. TURPIN, Hon. Sec.

SOUTH LONDON MUSICAL TRAINING COLLEGE.—Principal: Mr. JACOB BRADFORD, Mus. B., Oxon. Professors for all Instruments. Students have free admission to the Classes for Theory, Rudimentary Harmony, and Elementary Singing conducted by the Principal. There are vacancies for two resident pupils. The Classes will be resumed January 8th.

HARMONY CLASS on Mondays, at 8.30 p.m. (Class A, complete Class B, now forming.)

HARMONY and COMPOSITION by correspondence.

MUSICAL GRADUATES' CLASS, for the preparation of Candidates for Musical Degrees, will be held during the next Term. Particulars upon application.

OXFORD PRELIMINARY EXAMINATION, 1877.—A private examination of the pupils of the College preparing for the above will be held at the College on Monday, January 15th, at 10 a.m., to which a limited number of other Candidates can be admitted. Entrance Fee: Half-a-Guinea. Names must be entered not later than January 12th. College Certificates will be granted to successful Candidates.

SOUTH LONDON MUSICAL TRAINING COLLEGE.—Prospectus post free. Address Principal, College House, S. James's, Hatcham, S.E.

MUSICAL DEGREES and EXAMINATIONS.—J. W. HINTON, Mus. Doc., M.A., 40, Albany Street, N.W., prepares candidates for Mus. B. or Mus. D., of Oxford, Cambridge, or Dublin, in all branches they may require. Dr. H. continues to revise or orchestrate for composers. Harmony and Counterpoint by post if required.

MUSICAL DEGREES.—R. SLOMAN, Mus. D., Oxon., receives PUPILS in Town, and prepares them for Oxford, Cambridge, and London University Examinations. Address Dr. Sloman, Reading.

MUSICAL EXAMINATIONS.—CANDIDATES TRAINED for Examinations, either personally or by correspondence. Dr. Holloway, F.C.O., 51, St. Paul's Road, Camden Square, N.W.

TO COMPOSERS.—Dr. HOLLOWAY continues to Revise and Arrange every description of Music for Publication. Students prepared for the profession or for examinations. If residing at a distance, lessons can be had by post. Faults pointed out, and every information given to the young aspirant. Dr. Holloway, F.C.O., 51, St. Paul's Road, Camden Square, N.W.

A GENTLEMAN is desirous of giving LESSONS by post in HARMONY and COUNTERPOINT. References from present pupils, if desired. Terms very moderate. Address Magister, Musical Times Office, 1, Berners Street, London, W.

MR. JOHN HILES, 41, Aldridge Road Villas, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles' Short Voluntaries," "Catechism for the Piano-forte Student," and several other important musical works), gives Lessons in Harmony, &c., by post.

MR. HUMPHREY J. STARK, Mus. Bac., Oxon., F.C.O. S.C.F., undertakes to prepare candidates for Musical Examinations, and to give Lessons in Harmony and Composition by post. 7, Thurlow Terrace, Norwood Road, S.E.

TO STUDENTS.—The Organist of Ripon Cathedral Teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, Mus. Bac., Cantab.

THE ORGANIST of St. John's Church, Caterham, has a VACANCY for an ARTICLED PUPIL. He will receive a thorough Musical Education, &c. For particulars apply to C. J. Tagwell, Organist, Caterham.

ORGAN LESSONS and PRACTICE on a fine new Instrument, with 2 manuals, 15 stops, 24 octaves of pedals, with Bourdons throughout. Terms moderate. Allen's Musical Instrument Warehouse, 17, Percy Street, Bedford Square, W. Lessons and Practice on other Instruments also.

ORGAN PRACTICE or INSTRUCTION.—Three Manuals, each of 56 notes, pedal organ, 30 notes, 17 effective stops, and blown by Lea's Automatic Hydraulic Engine. Terms, which are strictly inclusive, on application at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

ORGAN STUDIO, 140 (late 166), STRAND (opposite the Gaicety).—LESSONS or PRACTICE (and at St. Michael's, Stockwell, S.W.) on fine two-manual C ORGANS (HILL and SON).—Full pedal compass.—W. VENNING SOUTH-GATE (Organist, St. Michael's, Stockwell), "the Strand Organ Studio," W.C. Est. 1867.

PIANOFORTE, ORGAN, HARMONIUM, SINGING, HARMONY, and COMPOSITION. LESSONS to Private Pupils or in Schools. Dr. Arthur S. Holloway, 51, St. Paul's Road, Camden Square, N.W.

YORKSHIRE (ST. CECILIA) CONCERT PARTY. Miss Evison, Miss Kennedy, Mr. Nunns, Mr. Dodds. Mr. Shaw, Pianist. Address Mr. Dodds, 52, Queen's Place, Leeds.

ESTABLISHED APRIL 1866.

THE ENGLISH GLEE UNION. Mr. H. ASHTON, Mr. F. H. COZENS, Mr. FOUNTAIN MEEN, Mr. ALBERT HUBBARD,

ASSISTED BY

MADAME ASHTON.

For terms, &c., address H. Ashton, Secretary, Ivy House, Stamford Hill, London, N.

To Conductors of Musical Societies, Concert Agents, and the Musical Profession generally.

"THE LIVERPOOL QUARTETTE," consisting of Miss Linda Cuthbert, Soprano; Miss Marie Ternan, Contralto; Mr. S. Tebbutt, Tenore; and Mr. T. H. Harrison, Basso; with Mr. F. W. Hampson, Conductor.—is prepared to accept Engagements for Ballad and Oratorio Concerts, Banquets, &c. Programmes selected from an extensive *répertoire* of Songs, Duets, Trios, Glees, Madrigals, and Operatic and Oratorio Concerted Music. For terms apply to the Secretary, Mr. S. Tebbutt, 41, Grey Road, Walton; or to Messrs. Hime and Son, Musicians, 57, Church Street, and 18, Hamilton Square, Birkenhead, Business Agents to the Liverpool Quartette.

MR. STEDMAN'S CONCERT PARTY for Oratorio and Miscellaneous Concerts, Institutions, Evening Parties, Soirées, &c.

PARTIES MADE UP FROM THE FOLLOWING EMINENT ARTISTS: Miss Annie Sinclair, Miss Sophie Ferrari, Miss Mary Davies, Miss Matilda Scott, Miss Marie Duval, Miss Jessie Royd, Mme. Poole, Miss Annie Butterworth, Miss Dones, Miss Gill, Miss Ada Muriel, Mme. Osborne Williams, Mr. Stedman, Mr. Alfred Kenningham, Mr. J. L. Wadmore, Mr. George Fox, Mr. Henry Pope, Mr. Thurlay Beale, Mr. King Hall, Mr. Henry Parker, &c.

THE STANDARD QUARTET—Messrs. Hodges, Stedman, Charles Beckett, and Thurlay Beale. For terms and particulars, address Mr. STEDMAN, 1, Berners Street, W.

ORGANIST and CHOIR-TRAINER.—A Lady, of several years' experience, desires a SITUATION. Address W. Parratt, Esq., Organist, Magdalen College, Oxford.

RE-ENGAGEMENT desired (in or near London), by an ORGANIST and CHOIRMASTER of several years' experience. Communicant. Excellent testimonials and references. Good Organ and Choral Service preferred. Is a pupil of Dr. G. A. Macfarren, and during the last eighteen months has been in Berlin, studying the higher branches of composition under Prof. Kiel. Will return to England in April. Address Organist, care of Rev. R. Bellson, 109, Königgrätzer Strasse, Berlin.

THE ORGANIST and CHOIRMASTER of a West End church is desirous of taking a daily service (Sunday excepted). Address B. K. F., 21, Porchester Road, Bayswater, W.

ORGANIST.—A Lady, thoroughly qualified, desires a post as ORGANIST, either in London or within 20 miles. Is an experienced, clever trainer. Excellent references. Address L. Novello, Ewer and Co., 1, Berners Street.

ORGANIST and CHOIRMASTER.—A Professional Gentleman requires a RE-ENGAGEMENT as above. Address H. J. Dean, 2, Blomfield Street, Finsbury, E.C.

DEPUTY ORGANIST.—An Amateur seeks an ENGAGEMENT as above. Address J. Stair, Music Warehouse, Broadway, South Hackney.

LADY PUPIL, of eminent masters, desires an APPOINTMENT in a School or Music Warehouse. Can teach Pianoforte, Harmonium, and Singing. Address Miss Maggie Wilson (Mr. John Smith), Trafalgar Street, Burnley, Lancashire.

SOLO FLAUTIST is prepared to accept Engagements for Oratorios, Concerts, Festivals, &c. Terms on application to W. Oates, 9, Alexandra Road, Northampton.

WANTED, by a Young Lady, a SITUATION in a Pianoforte and Music Warehouse. Is a good Pianist, has had experience in a Music Warehouse, and can be well recommended. Address, &c., to E. B., 44, Robertson Street, Hastings.

ARTICLED PUPIL.—A gentlemanly Youth REQUIRED by the Organist and Professor to S. George's School, Brampton, Huntingdon. Two choral services daily. Fine organ. Unusual advantages offered. Address for particulars as above.

CHURCH CHOIR.—WANTED, TWO LEADING TREBLES in a surpliced choir. Remuneration according to ability. Apply to Choirmaster, any Thursday at 9 p.m., Christ Church, Watney Street, Commercial Road, E.

WANTED, TREBLES, BOYS, for St. Barnabas, Bell Street, Edgware Road. Must be good readers and have good voices. £5 per annum. Apply Rev. R. W. Burnaby, 17, Blandford Square.

WELLS CATHEDRAL.—WANTED, for the Choir, a person aged from 25 to 30, with a good TENOR VOICE, experienced in Cathedral music, and of good moral character. The candidate engaged will be required to attend, and take his proper part in all the Services of the Cathedral, unless special leave of absence be given by the Dean and Chapter, and will be remunerated at the rate of £80 per annum. If elected a member of the College of Vicars, he will have to attend and take his proper part in the Services as above stated, and will participate in the divisible revenues of the College, with the prospect of having a Vicar's House assigned to him as vacancies arise. The Dean and Chapter will make up the Income of the Vicar, who fulfils his duties according to their regulations, to £80 per annum, by payments from the Chapter Fund, if his share of the annual divisible revenues of the College shall not amount to that sum. Applications, with Testimonials as to ability and character, which latter will be an essential qualification, to be addressed on or before the 15th day of January next to Mr. Lavington, Cathedral Organist. Wells, 13th December, 1876.

TENOR VOICE WANTED, for Church near London. Sunday duty only. Anglican music; surpliced choir. Stipend, £10. Address Rev. E. V. Hall, Spring Grove, Isleworth.

BASS VOICES.—TWO REQUIRED, for choir of Holy Trinity Church, Bishop's Road, Paddington. Duties: twice every Sunday, and third service each alternate Sunday, except first Sunday in month. Salary, £50 per annum. Choir surpliced. Service choral. Apply at Vestry Monday or Thursday, between 7 and 8 o'clock. Send Testimonials to Mr. E. Barnes, 107, Belsize Road, N.W.

WANTED, an ORGANIST and CHOIRMASTER, of high musical attainments and ability to train a choir, for a cathedral in the west of Ireland. Must be a Catholic, of excellent character. Testimonial from the priest where last engaged. Salary, £60, with good prospects of piano tuition. Address K., Novello, Ewer and Co., 1, Berners Street.

ORGANIST and CHOIRMASTER, for White-chapel Parish Church. Large new Organ building by Messrs. Hill. Salary, £70 per annum. Candidates will be selected by competition early in January. Notice of the time and place will be sent to invited Candidates. Applications (by letter only) to be forwarded to the Rev. J. P. Kitto, Rector, Whitechapel, E., by January 2, enclosing copies of two Testimonials, one from a musician and another from a clergyman.

WANTED, by the 24th Lancashire Rifle Volunteers, Rochdale, a Resident BANDMASTER. Apply, by letter, to the Adjutant.

WANTED, a Young Man, to assist in a Music Warehouse, and make himself generally useful. Must be able to tune Pianofortes and Harmoniums well; also teach young pupils, and play the Pianofortes decently. Apply to C. Hoggett, Music Warehouse, West Hartlepool.

WANTED, an ASSISTANT in Music Business, quick and trustworthy. Mr. Dunkley, 101, High Street, Clapham, S.W.

MUSIC ENGRAVER.—WANTED, a competent hand. Apply to R. Notless, care of Simpkin and Marshall, Stationers' Hall Court, London, stating salary, &c.

PIANOFORTE TUNER WANTED for the country, where there is an opening for teaching, and probable appointment, at small salary, as Organist. W. H., 25, Park Crescent, Stockwell, London.

TO ORGAN BUILDERS.—WANTED, first-class WORKMEN (inside hands). Apply to Mr. J. Porritt, Organ Builder, Leicester.

CENTENNIAL EXHIBITION.

NOTICE.

A PRIZE MEDAL of the FIRST RANK was awarded at Philadelphia, 1876, to

PELOUBET, PELTON & Co.,
NEW YORK,

FOR THE GENERAL EXCELLENCE OF THEIR

“STANDARD”
AMERICAN ORGANS.

PRICES, 12 TO 125 GUINEAS.

DESCRIPTIVE CATALOGUE to be had on application to

BARNETT SAMUEL & SON,

31, HOUNDSDITCH, E.C., & 32, WORSHIP STREET,
FINSBURY SQUARE,

Sole Agents for the United Kingdom and British Colonies.

A LIBERAL DISCOUNT ALLOWED TO THE TRADE.

EAST LONDON ORGAN WORKS,

9, Burdett Road, Mile End, E.—E. CARDER is prepared to send Specifications for building Organs of very superior materials and workmanship. Alterations, rebuilding, and repairs. First-class workmen sent to all parts on very moderate terms. Tuning, &c. Second-hand ORGANS for SALE.

ORGANS for Church or Chamber, full, rich tone, from 35 guineas. **ORGAN HARMONIUMS,** with 1 or 2 manuals, full compass of pedals, from 25 to 54 guineas, invaluable for Teaching or Organ Practice. **SPRAGUE'S Celebrated ORGAN-TONE HARMONIUMS,** 6 guineas; best in the trade.—William Sprague, 7, Finsbury Pavement, London.

A. MONK'S 100-Guinea ORGANS, 2 CC Manuals, 16 stops. Bourdon pedal pipes, 10 stops. 200-guinea Organs, 2 manuals, 16 stops. 300-guinea Organs, 3 manuals, 21 stops. 400-guinea Organs, 3 manuals, 27 stops. Organs built to any design. Old Organs rebuilt. Additions, Repairs, Tunings, &c. Specifications and Estimates free. Sussex Terrace, King's Road, Camden Town, London.

“**TOWER**” **ORGAN WORKS.**—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minorities, London.

STUTTGART HARMONIUM COMPANY.—LEOPOLD KAHN, Stuttgart, Germany.

Price Lists on application to ALPHONSE CARY, Sole Representative, 26, Fortess Terrace, Kentish Town, N.W.; close to Kentish Town Station. Inspection solicited.

“A supreme and perfect harmony of notes.”
E. & W. SNELL'S IMPROVED HARMONIUMS, for tone, touch, articulation, and general excellence, are pronounced by the profession and public the best and cheapest extant. Prices, designs, &c., free of E. and W. Snell, 37, Kelly Street, London, N.W. Manufacturer, Little King Street North, N.W. Trade supplied.

VERTICAL IRON FRAME PIANOFORTES.—

STRUNG UPON A SINGLE CASTING.

CHECK ACTION. Trichord to Covered Strings. Compensating for thermometric changes. Irreproachable stability of construction. Highly important to the Trade, especially in the Colonies.

Full particulars from the makers, **PARKER & SMITH,** Plymouth. Good Workmen Wanted. Constant employment. Expense of living 20 per cent. less than in London.

SHORT IRON GRAND PIANOS.—New Model by Kaps, of Dresden.—This instrument is an improvement on the original Short Grand now so well known. The volume and brilliancy of tone is much increased; it has an unfailing repetition action, and will compare favourably with much larger and more costly instruments. May be purchased wholesale and retail or hired at the original Depot, 26, North Audley Street, W., Proprietor, C. E. FLAVELL.

NEW-YEAR'S PRESENTS.

LONDON AGENTS,

Messrs. MOUTRIE & SON,
PIANOFORTE SALOON,
55, BAKER STREET, LONDON, W.

MR. J. HAMILTON begs to inform Organists, Organ Students, and others that the Pedals and Action for attachment to Pianofortes manufactured by him can be inspected and ordered at the above address.

A set of Straight Pedals 30 notes (C to F), with action and printed instructions, “How to Attach,” price £4 4s. Or Radiating and Concave Pedal Board, with action, price £5 5s.

TESTIMONIAL.

Accrington, August 2, 1876.
Dear Sir,—I enclose cheque for the pedals. I have put the Pedals fairly to the test and am fully satisfied with them; the Action is so light and simple that the touch of the Pianoforte does not suffer, and at the same time they are as effective as it is possible to get them.

Yours, &c.,

JAMES GREEN, Organist.

To Mr. J. Hamilton.

Orders accompanied with Cheque or P.O. Order will receive immediate attention. Send for prices to the Profession and Trade. Address **J. HAMILTON, 11, Brunswick Street, City Road, Bristol.**

RUSSELL'S MUSICAL INSTRUMENTS.
CONCERTINAS, Harmoniums, Organ Accordions, Flutinas, Drums, Fifes, Flutes, Violins, Cornets, Saxhorns, Clarionets, Flageolets, Guitars, Banjos, Musical Boxes, Strings, &c. Self-Instruction Books. Instruments repaired or exchanged. Price Lists free. **J. Russell, 158, Goswell Road, Clerkenwell, London.**

DEAN'S CHEAP MUSICAL INSTRUMENTS.

School Band Flutes from 3s. 6d.; 8-Key Concert Flutes, 25s.; Cornets in case, 30s.; Drums, Tambourines, Banjos, and every article in the trade. A good Violin, with Bow and Book, in case, 20s. English, Roman, and Acrobatic Violin Strings—5 best firsts, warranted to stand at concert pitch, sent free for 13 stamps. Price Lists sent free. **Joseph Dean, Music Warehouse, 77, City Road, E.C.**

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minorities, London. List for stamp.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at **J. MOORE'S,** Buxton Road, Huddersfield. Prices, with drawings of every instrument, post free. Music for any kind of band. Patronised by the army, navy, and rifle corps.

VIOLINS.—The New Joseph Guarini Violin, recommended by Sivori, Leonard, and Remenji, is worthy the attention of all violinists seeking a violin made in accordance with the true art principles, as opposed to the vile imitative craft now so common. Price £7 10s. Sole agent, **W. Hargreaves, 7, St. Ann Street, Manchester.**

VIOLINS, TENORS, VIOLONCELLOS, and DOUBLE BASSES, by “Craske,” equal to Stradivarius and Guarnerius.

Upwards of 500 of these splendid Instruments now on Sale at **Edward Crompton's, 54, Barton Arcade, Deansgate, Manchester** (3rd floor), many of which have been made 50 years.

Also a large collection of Italian Instruments.

J. B. CRAMER and CO.'S FRENCH POLISH REVIVER, invented by **GEORGE WATTS,** for cleaning and polishing furniture, pianos, and leather, of every description.

OPINIONS OF THE LONDON AND BRIGHTON PRESS.
“This is a really genuine article.”—*Times*. “The brilliant and lasting polish obtained is surprising.”—*Guardian*. “Very successful results have attended its application.”—*Daily News*. “We have, therefore, much pleasure in recommending it to house-keepers as a really useful and valuable preparation.”—*The Queen*. “Anyone can use Cramer's reviver with success.”—*The Orchestra*.

Price 1s., 1s. 6d., 2s. 6d. per bottle. To be obtained of grocers and pianoforte dealers. Agents wanted.

Wholesale and retail agents—**J. B. Cramer and Co., and Metzler and Co., London.** Manufacturers—**J. B. Cramer & Co., Brighton.**

SECOND-HAND PIANOFORTES.—150 by Broadwood, Collard, Erard, Allison, &c., from 4 guineas upwards. **HARMONIUMS** (New), from £5, in Walnut or Mahogany cases. Largest stock of Pianos and Harmoniums in London at **Kelly and Co.'s, 11, Charles Street, Middlesex Hospital.** Trade supplied.

SECOND-HAND ORGAN, rebuilt (by a good maker). Two manuals, 14 stops, 1 composition pedal, 16 feet, tone bourdon, varnished pine case, decorated front pipes. Warranted a good instrument. Carriage paid per rail under 50 miles. Price 150 guineas. Apply **John Hoyland, 23 and 25, Bow Street, Sheffield.**

TO SELL MUSICAL INSTRUMENTS of every description, also Libraries of Music, Music Plates and Copyrights, Stock-in-Trade, &c., **SALE** (devoted exclusively to this class of property) held every month. Single instruments inserted. Consignments received at any time. Puttick and Simpson, 47, Leicester Square, London, W.C. [Established 1794.]

ACCURATE METRONOMES, 1s., post free. Rudiments of Singing, 1s. per dozen. Singing Class Tutor, 12th ed., 6d. each. D. Scholefield, Trinity Street, Huddersfield.

ORGAN to be SOLD, a small Organ by Willis, built in 1870. Four stops, pedals, all enclosed in swell; hand and foot blower. In perfect condition. Price £50. Address Rev. Edward Wanklyn, S. Michael's, Bournemouth.

ORGAN for immediate SALE.—Two manuals, 9 stops in great organ, 4 in swell, bourdon pedal, 1 coupler, 4 combination pedals. Apply, the Vicar, Wellingborough.

ORGAN (Small); 7 stops and pedal. £30. Address W. H. Waite, Clayton West, Huddersfield.

WANTED, an FFF or GG CHAMBER ORGAN, sound-board with action (FFF preferred), for 3 or 4 stops. State price, compass, and dimensions. Viola, Denbigh, North Wales.

CHAMBER ORGAN WANTED, about 6 stops, 2 manuals, pedals, with independent bourdons; or good HARMONIUM, 2 manuals and pedals. Price and other particulars, by letter only, to G. A. P., 26, St. Paul's Place, Canonbury, N.

ORGAN WANTED (Secondhand), for Country Church. Full particulars and lowest price to J. G., 82, Norfolk Terrace, Westbourne Grove, W.

FULL GRAND PIANO, by BROADWOOD, 7 octaves, trichord throughout, rosewood, lately new, and had little use, 65 gs., cost 150 gs.; also a 7-octave COTTAGE, by same maker, £35, cost 55 gs., new under two years ago. To Organist of St. John's, Putney Hill, S.W.

SILVER CYLINDER FLUTE, Boehm's Parabola, Carte's Fingering, in case complete. Perfect condition. Cause of disposal, ill health. £15 15s. Apply to B. P. Willis, Ilfracombe.

QUARTERLY SALE OF MUSICAL PROPERTY.
120 PIANOFORTES will be included in the above by all the leading European manufacturers, viz., Broadwood, Collard, Erard, Kirkman, Allison, Chappell, Wornum, Cramer, Ziegler, Scholtus, Niedermayer, Hermann, Johnson, &c. several HARMONIUMS, by Christophe, &c.; ORGANS, in elaborate walnut and resonant cases, by Alexandre (à l'Américaine); HARPS, by Erard, &c.; together with a large assemblage of sundries, Pianoforte Hammers, Rails, Desks, Frets, Dampers, Stickers, Hoppers, Ivories, Concertinas, Violins, Flutes, Musical Boxes, Pictures, Sheet Music, &c., &c., being the unredeemed Pledges from various London and other Pawnbrokers, &c., consigned for convenience of Sale.

MESSRS. KELLY & CO. beg to announce they will sell the valuable property as above at their Great Repository, 11, CHARLES STREET, Berners Street, London, on WEDNESDAY, JANUARY 3, 1877, commencing at 12 o'clock precisely. The goods may be viewed and catalogues had (post free) the day prior and morning of Sale.

"A copyright may be a fortune."
MESSRS. H. G. HALLIFAX & CO., 315, Oxford Street, W., are prepared to ENGRAVE and PRINT AUTHORS' COPYRIGHT WORKS, and introduce them on MUTUAL TERMS. Send for Catalogue.

TO COMPOSERS wishing to PUBLISH.—Music Engraved, Printed, and Published in the best style at unusually low prices. Estimates free on receipt of MS. SIMPSON and Co., 33, Argyll Street, Regent Street, London, W.

MUSIC ENGRAVED, PRINTED, AND PUBLISHED in the best style, and on moderate terms, a statement of which sent on application by B. Williams, 19, Paternoster Row.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately if required. Terms highly advantageous. London: B. Williams, 19, Paternoster Row.

LITHOGRAPHIC COPYING.—Cheapest System for Preparing Music. All orders neatly executed. Specimen. F. C. Wood, 32, Vincent Square, Westminster, S.W.

TO PROFESSORS RETIRING and Others.—A Young Lady (Organist and pupil of eminent masters) desires to PURCHASE CONNECTION in Pianoforte Teaching, or would act as Assistant. Address (care of M. R.A.) 17, Kilburn Square, N.W.

TENDERS solicited for a first-class MUSIC BUSINESS (old established), with extensive Tuning Connection. Cause of disposal, recent death of the proprietor. For full particulars, address Mrs. Medina, Handel House, 36, Giebe Street, Stoke-on-Trent, Staffordshire.

THE ANGLICAN HYMN-BOOK.

NEW EDITION, REVISED AND ENLARGED

1. Words and Music, in short score, foolscap 4to, cloth, price 6s.
 2. Words and Music, in short score, super-royal 18mo., cloth, 2s. 6d.
 3. Words and Treble Part (Tune), square 16mo., cloth, 1s. 6d.
 4. Words only, 16mo., cloth, 1s.
 5. Words only, 32mo., paper cover, 6d.; cloth, 8d.
- London: Novello, Ewer and Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); Simpkin, Marshall and Co. Oxford and London: James Parker and Co.

THE BRISTOL TUNE-BOOK, containing 258

Tunes and 85 Chants.

No. 1. Limp cloth, turned in ... 2s. 6d.

" 2. Cloth boards, red edges, gilt lettered ... 3s. 6d.

TONIC SOL-FA EDITION.

" 3. Limp cloth, turned in ... 2s. 6d.

" 4. Cloth boards, red edges, gilt lettered ... 2s. 6d.

About 250,000 copies have already been sold.

Now Ready.

THE BRISTOL TUNE-BOOK (Second Series),

containing 298 Tunes and 74 Chants.

No. 5. Limp cloth ... 2s. 6d.

" 6. Cloth boards, red edges, gilt lettered ... 3s. 6d.

TONIC SOL-FA EDITION.

" 7. Limp cloth ... 2s. 6d.

" 8. Cloth boards, red edges, gilt lettered ... 2s. 6d.

First and Second Series Bound together.

No. 9. Limp cloth ... 4s. 6d.

" 10. Cloth boards, red edges, gilt lettered ... 6s. 6d.

" 12. Tonic Sol-fa, cloth ... 3s. 6d.

Now Ready.

SMALL EDITION of the COMPLETE WORK.

715 Tunes and Chants, providing for nearly 200 Varieties of Metre.

No. 11. Cloth ... 3s. 6d.

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

London: Novello, Ewer and Co.; Bristol: W. and F. Morgan; and all Booksellers and Musicsellers.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes, as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tones; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London: Novello, Ewer and Co.

Now Ready.

THE LONDON TUNE-BOOK. A Companion

for all Hymnals. Cloth, 3s.; red edges, 3s. 6d.

London: Novello, Ewer and Co., 1, Berners Street, W.

Now ready, in small quarto, 330 pages.

THE BURNLEY TUNE-BOOK, an entirely new Psalmody of 683 Tunes, Chants, Kyries, Glorias, Chant Te Deums, &c., nearly the whole of which are new and never before published. The collection of Chants and Kyries, as well as the Tunes, contains many beautiful compositions; and altogether the B. T. B. will be found one of the most useful, comprehensive, and interesting tune-books ever published.

Plain binding, 4s.; gilt lettered and red edges, 5s.

London: F. Pitman, Paternoster Row. Burnley: T. Simpson.

Eleventh Edition, Enlarged.

TUNES, NEW AND OLD; comprising all the Metres in the Wesleyan Hymn-Book. Also, Chants, Responses, and Doxologies. Compiled by JOHN DONSON; and for the most part revised or re-arranged by HENRY JOHN GAUNTLETT, Mus. Doc.; JOHN FREDERICK BRIDGE, Mus. Doc., Oxon.; and SAMUEL REAY, Mus. Bac., Oxon. London: Novello, Ewer and Co. Sold also at 66, Paternoster Row. Prices: plain cloth, 3s. 6d.; extra cloth, bevelled boards, red edges, 5s.

Now ready, Revised Edition, price 7s.

PARR'S CHURCH PSALMODY, containing 392 Tunes, 301 Chants, with Responses, &c.; in all 712 Compositions, with Memoirs of the Authors and Histories of the Pieces, giving a quantity of curious and authentic information nowhere else to be found. London: Novello and Co., 1, Berners Street, W.

THROAT IRRITATION.—The throat and wind-pipe are especially liable to inflammation, causing soreness and dryness, tickling and irritation, inducing cough and affecting the voice. For these symptoms use glycerine in the form of julebs. Glycerine, in these agreeable confections, being in proximity to the glands at the moment they are excited by the act of sucking, becomes actively healing. Sold only in 6d. and 1s. boxes (by post for 14 stamps), labelled JAMES EPFS & Co., Homœopathic Chemists, 48, Threadneedle Street, and 170, Piccadilly.

A MANUAL OF SINGING,

FOR THE USE OF CHOIR TRAINERS & SCHOOLMASTERS,

By RICHARD MANN.

Price One Shilling and Sixpence.

This work offers to the clergy and other amateur choir trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight, in a comparatively short time.

London: Novello, Ewer and Co.

FORTY-THIRD EDITION.

Price 1s. A specimen copy post free for 12 stamps.

THE COLLEGIATE AND SCHOOL SIGHT-SINGING MANUAL.

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning Music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

APPENDIX.

Containing Exercises, Solfege, Canons, Anthems, &c.
Price One Shilling.

London: Published for the Editor by Novello, Ewer and Co.;
Weekes and Co., 16, Hanover Street.

Third Edition, 2s. 6d. net.

(COMPANION WORK TO THE ABOVE.)

COLLEGIATE VOCAL TUTOR.

Containing Treatise on Voice and Vocal Art, with Anatomical Illustrations of the Vocal Instrument.

London: Published for the Editor by Novello, Ewer and Co.;
Weekes and Co., 16, Hanover Street.

Eighth edition. Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT BOOK.

Containing nearly 200 Single and Double Chants; also the Gregorian Tones.

London: Published for the Editor by Novello, Ewer and Co.;
Weekes and Co., 16, Hanover Street.

NEW EDITION OF

DR. BENNETT GILBERT'S POPULAR WORK SCHOOL HARMONY.

"From intervals to counterpoint."

The Work is divided into 3 Parts, to suit the School Term, and concludes with a copious Examination Paper.

EVERY SUBJECT HAS ITS SPECIAL EXERCISES.

Price 1s. 6d. net.

London: Novello, Ewer and Co.; and all Musiciansellers.

Second Edition, containing Important Additions.

DEDICATED, BY PERMISSION, TO

H.B. Princess Louise, Marchioness of Torne,
President of the National Union for Improving the Education
of Women of all Classes.

THEORY of MUSIC (A First Book on the).

By LOUISA GIBSON.

"A clear explanation of elementary matters essential to a pianist."
—Prof. G. A. MACFARREN. "It cannot but prove a great help, to all who teach music to beginners."—Madame SAINTON-DOLEY. "I am perfectly charmed with the book, and shall recommend it as a duty."

—DR. BENNETT GILBERT. "I think so highly of it that I would advise every student beginning music to study your book."—F. B. JEWSON, Esq. "I would earnestly advise many so-called teachers to study the work well."—Dr. W. H. LONGHURST.

Price: Boards, 3s.; stiff paper, cloth back, 2s., postage 2d.

London: Weekes and Co.; Novello and Co.; Whittaker and Co.

Second Edition, Enlarged.—Price Sixpence.

JORDRELL'S MANUAL OF SIGHT SINGING,
on the Tonic or Movable Do System of Reading Old Notation Music. London: C. Jefferys, 67, Berners Street; John Jordrell, Withington, near Manchester; and through all Book and Musiciansellers.

Now Ready. (Dedicated to College of Organists.)

ON TUNING THE ORGAN. Illustrated
APPENDIX, containing faults in action with remedies, price
2s. 6d. P.O.O. to A. Hemstock, Dias.

BAKER'S PIANOFORTE TUTOR.

Easy and very plain instructions. Adapted for Schools and General Teaching Purposes. London: B. Williams, 79, Paternoster Row; or, post free, 3s., of G. Baker, Stamp Office Place, Wakefield.

"Spiritual song for baritone."—Graphic.

THE HIDALGO. Music by ALFRED J. DYE.
Post free, 18 stamps. J. Williams, 24, Berners Street, W.

NOTICE.

"THE MUSICAL WORLD."

ON SATURDAY, January 6, 1877, the usual New-Year's Double Number of *The Musical World* will be issued to subscribers and the public. It will consist of 32 pages, and contain much original matter. A new series of sketches of "Italian Opera, in Modern Costume," from the pencil of Mr. Charles Lyall, will be included, the Opera selected for illustration being "Il Trovatore." The Cartoon (also by Mr. Lyall) will commemorate one of the most noticeable incidents that occurred during the performances of Wagner's "Der Ring des Nibelungen" at Bayreuth. There will also be various sketches in commemoration of that event, besides Portraits of well-known Musicians, &c. A translation, by Mr. J. V. Bridgeman, of Dr. Edward Hanslick's summary of the poem of "Der Ring des Nibelungen" will be comprised among other literary contributions, as well as sketches of musical life and individual character from the pens of various eminent writers.

Price 4d. (free by post, 5d.) Duncan Davison and Co., *The Musical World* Office, 244, Regent Street. Advertisements for the Double Number, to insure insertion, should be sent to the Office not later than Wednesday, January 3, 1877.

NEW PIANOFORTE SOLO, BY H. C. LUNN.

GARDEN SONG. Post free for 18 Stamps.
Lamborn Cock, 63, New Bond Street.

NEW VOCAL MUSIC, BY C. A. MACIRONE.

A CHRISTMAS CAROL. Solo. 3s. "And shall Trelawney die?" Four-part Song. 6d. net. "Humpty Dumpty." Four-part Song. 9d. net.
Lamborn Cock, 63, New Bond Street, London.

SONGS OF SOCIAL LIFE.—No. 1. "After Dinner," by Dr. Croft. Post free for 18 Stamps.
Lamborn Cock, 63, New Bond Street.

ASHDOWN and PARRY'S CATALOGUES of MUSIC.

Part 1. PIANO, ORGAN, HARMONIUM.

Part 2. VOCAL.

Part 3. HARP, CONCERTINA.

Part 4. VIOLIN, VIOLONCELLO, ORCHESTRA, &c.

Part 5. FLUTE, CORNET, CLARINET, &c.

Sent post free to any part of the world.

London: Ashdown and Parry, Hanover Square.

POPULAR CLASSICS.—A series of sterling COMPOSITIONS for the PIANOFORTE SOLO. Selected, Edited, and Fingered by WALTER MACFARREN. Forty-eight numbers, price from 2s. to 5s. each. The series contains some of the most celebrated and beautiful works of Handel, Bach, Haydn, Mozart, Beethoven, Weber, Steibelt, Dussek, Hummel, Schumann, Mendelssohn, Chopin, &c. Detailed Lists forwarded post free to any part of the world.
London: Ashdown and Parry, Hanover Square.

THE BARON OF BRENT. The finest Bass Song of the day. All who have heard this new song speak in the highest terms of its dash, vigour, and effectiveness, and say, "It is a grand song." May be had in two keys. No. 1 for Bass, No. 2 for Baritone. 24 stamps, post free.
J. Guest, 2, Fishmonger Alley, E.C.

TO CHORAL SOCIETIES, PENNY READINGS, and Schools.—R. COCKS and CO.'S PART-SONGS.—"Victoria" (H. Smart), "God Bless the Prince of Wales," "God Bless our Sailor Prince," "Let the hills resound," "The Hunting Song" (Sir J. Benedict), and "Blanche" (Kücken), "Away to the forest" (Abt), post free for four stamps each; "Sound the trumpet in Zion," full choir (B. Richards), "The Village Chorister" (Moscheles), free for six stamps each; "God save the Queen," "Happy be thy dreams," "Far away," "A Rose in Heaven" (Abt), "The Miners" song, with a solo for a baritone (Kücken), "Gaily o'er the Ocean" (Abt), free for two stamps each; "O ye tears" (Abt), post free, 12 stamps.

NEW VOCAL DUETS, for SOPRANO and CONTRALTO, each post free at half price.

Harp of the winds. Abt. Sunset. Pinsuti. 4s.
Hark! the goat bells ringing. Where I would be. Miss M. Lindsay. 4s.
H. Smart. 4s. Far away. Miss M. Lindsay. 4s.
The time of youth. Pinsuti. 4s.
When the last sunbeams are. 4s.
Dying. Rev. E. D. Jackson. 4s.
Kathleen Aroon. Abt. 3s.
O ye tears. Abt. 3s.
The hills of light. Abt. 4s.
Sunrise. Pinsuti. 4s.
A Rose in Heaven. Abt. 4s.
When life is brightest. Pinsuti. 4s.
The twilight hour is come. H. Smart. 4s.
Excelsior. Miss M. Lindsay. 4s.

LOVE NEVER DIES. NEW SONG. Composed by A. S. GATTY, and selected by Mr. Maybrick for his forthcoming Concerts. Post free for 24 stamps. "It is just the composition likely to take the popular ear, and to be a favourite with all who can sing and all who hear it."—*Vide Orchestra.*

MY LADDIE FAR AWAY. NEW SONG. Written by Miss SAXBY. Music by Miss M. LINDSAY (Mrs. J. Worthington Bliss). No. 1 in E flat (Contralto), No. 2 in G (Soprano). 4s.; post free, 24 stamps.

London: Robert Cocks and Co., New Burlington Street
and of all Musiciansellers.

ST. ANNE'S, SOHO.—SPECIAL SERVICES

Will be held at this Church on December 22nd and three following Fridays, commencing at 8 o'clock p.m., at which a portion of Bach's Christmas Oratorio will be sung with full orchestral accompaniment. Admission to the body of the Church will be obtained by Tickets only, which can be procured by sending stamped directed envelope to the Rector, the Rev. Canon Wade, 28, Soho Square, the Churchwardens, or the Choir Secretary, J. Berwick-Orgill, Esq., Springmead, Roslyn Park, Hampstead.

MUSICAL ASSOCIATION, 27, Harley Street, W.

—There will be NO MEETING on NEW-YEAR'S DAY next. A MEETING will be held in lieu thereof on July 2nd. The NEXT MEETING will take place on Monday, Feb. 5, 1877. A Paper on Sebastian Bach's "Art of Fugue" will be read by JAMES HIGGS, Esq., Mus. Bac., Oxon., at 5 o'clock.

CHARLES K. SALAMAN, Hon. Sec.

24, Sutherland Gardens, Westbourne Park, W.

MRS. WELDON and her ORPHANS daily at the

Music and Art Association, 39, Great Marlborough Street, and at Langham Hall on Monday evenings, SING pieces from Grannie's Nursery Rhyme Book. Subscription 5s.

LANGHAM HALL, 43, Great Portland Street.—

IN AID OF MRS. WELDON'S ORPHANAGE.—MONDAY EVENING, 9th April, 1877, at 8 p.m., Mr. CHARLES K. SALAMAN in the Chair, Mrs. Weldon's Thirty-second Sociable Evening, "THE TWO PATHS," or "CONSERVATION" and "RESTORATION." Mr. CHARLES LUNN will deliver a LECTURE on the above, illustrated by the Children from Mrs. Weldon's Orphanage. Reserved Seats, 5s.; Unreserved, 2s. 6d.; Admission, 1s.

* This Essay, of which Mr. Charles Lunn has presented the copyright to the Orphanage, will be published, with additional remarks and an account of the Soirée, by the Music and Art Association, 39, Great Marlborough Street, Regent Street, London. Price 1s.

HELMHOLTZ ON TONE AND SCIENTIFIC LECTURES.

In One thick Volume, 8vo., price 36s. cloth.

ON THE SENSATIONS OF TONE as a Physiological Basis for the Theory of Music. By Professor H. L. F. HELMHOLTZ, M.D. Translated by A. J. ELLIS, F.R.S.

HELMHOLTZ'S LECTURES on SCIENTIFIC

SUBJECTS, translated by E. ARMINSON, Ph.D., F.C.S., with Introduction by Prof. TYNDALL. 8vo., Woodcuts, 12s. 6d. London: Longmans and Co.

This Day, in 8vo., price 6s.

MUSICAL INTERVALS AND TEMPERAMENT.

AN ELEMENTARY TREATISE. With an Account of an Enharmonic Harmonium exhibited in the Loan Collection of Scientific Instruments, South Kensington, 1876; also, an Enharmonic Organ exhibited to the Musical Association of London, May 1875. By R. H. M. BOSANQUET, Fellow of St. John's College, Oxford. Macmillan and Co., London.

WORKS by Sir F. A. GORE OUSELEY, Bart.,

Mus. Doc., Professor of Music in the University of Oxford. ON HARMONY. Second Edition. 4to., 10s. ON COUNTERPOINT, CANON, and FUGUE, based upon that of Cherubini. 4to., 16s.

ON FORM IN MUSIC, and GENERAL COMPOSITION. 4to., 12s.

"This book supplies a want long felt both by teachers and students. We heartily recommend it as the best text-book in our language on the subject of which it treats."—*Academy*.

A MUSIC PRIMER FOR SCHOOLS.

By J. TROUTBECK, M.A., Music Master in Westminster School, and R. F. DALE, M.A., Mus. Bac., Assistant Master in Westminster School. New Edition. Extra, fcp. 8vo., 1s. 6d.

Oxford: Printed at the Clarendon Press and Published by Macmillan and Co., London, Publishers to the University.

Just Published,

VOL. II. OF AN OCTAVO EDITION OF

W. STERNDALÉ BENNETT'S PIANOFORTE WORKS

Price 6s. net.

List of contents of this and the first volume on application to the publisher, Lamborn Cock, 63, New Bond Street.

Now ready, Vocal Score, price 3s.

JONAH. A Sacred Cantata, by J. V. ROBERTS,

Mus. Doc., Oxon., Organist and Choirmaster of the Parish Church, Halifax.

London: Novello, Ewer and Co., 1, Berners Street, W.

P.S.—Full Orchestral Parts to be had of the Composer.

COMPOSERS are invited to contribute hymn-tunes to a new "Monthly Hymnal." First line of words to accompany each tune. Channon Cornwall (Organist, St. John's Episcopal Church), 3, Ashfield Place, Hillhead, Glasgow.

THE MUSICAL TIMES.

(PUBLISHED ON THE FIRST OF EACH MONTH.)

Price Threepence.

Annual subscription, including postage, 48s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines ... ..	...	0	2 3
For every additional Line ... ..	...	0	0 9
Half a Column ... ..	...	1	15 0
A Column ... ..	...	3	5 0
A Page ... ..	...	6	6 0

A discount of 10 per cent. is allowed for twelve consecutive insertions.

It is respectfully requested that a remittance be sent with all Advertisements.

Advertisements for the February number should reach the Office not later than January 24. Those received after this date cannot be guaranteed insertion in their proper places, but will appear among the late Advertisements.

JUST PUBLISHED,

EIGHTEEN TWO-PART SONGS

With Pianoforte Accompaniment,

COMPOSED BY

ANTON RUBINSTEIN.

Op. 48 and 67.

THE ENGLISH VERSION BY NATALIA MACFARREN.

Price Four Shillings.

CONTENTS:

- | | |
|---------------------------|---------------------------------------|
| 1. The Angel. | 10. The turtle dove and the wanderer. |
| 2. Birdie. | 11. Twilight. |
| 3. The homestead. | 12. Autumn sadness. |
| 4. The merry maidens. | 13. Song of the summer birds. |
| 5. Wanderer's night song. | 14. In the wood. |
| 6. The hour of parting. | 15. Faith in spring. |
| 7. Night. | 16. Pass by. |
| 8. The cloud. | 17. Rest after storm. |
| 9. The happy birds. | 18. The lotos flower. |

London: Novello, Ewer and Co., 1, Berners Street, W.

FOURTEEN SONGS

SET TO

POEMS OF ROBERT BURNS,

By ROBERT FRANZ.

Edited and Adapted by Natalia Macfarren.

Paper covers, 2s. 6d.

CONTENTS.

- | | |
|------------------------------------|----------------------------------|
| Twa sweet e'en. | Ye banks and braes. |
| My bonny Mary. | Altho' my bed were in yon moor. |
| Oh! wert thou in the frozen blast. | Thou hast left me ever, Jamie. |
| My heart is sair. | How can my heart be glad. |
| The Highland lassie. | So far away. |
| The lovely lass of Inverness. | My love is like a red, red rose. |
| Phillis the fair. | My heart's in the Highlands. |

London: Novello, Ewer and Co., 1, Berners Street, W.

Just published,

NEW COMPOSITIONS FOR THE PIANOFORTE.

By OLIVER A. KING.

- | | | |
|--------------------------|-----|-----|
| Legende | ... | 3s. |
| Impromptu Caprice | ... | 3s. |

London: Novello, Ewer and Co., 1, Berners Street, W.

Just published,

NEW COMPOSITIONS by HAMILTON CLARKE.

- | | | |
|------------------------------------|-----|---------|
| Grand March for the Organ | ... | 1s. 6d. |
| Sonatina for the Pianoforte | ... | 3s. |

London: Novello, Ewer and Co., 1, Berners Street, W.

MUSIC.—SIR H. R. BISHOP'S OPERAS, &c.

WANTED TO PURCHASE the above. Address (with lists and prices) Captain Butler, Bletchingley, Surrey.

CONTENTS.

To our Readers	9
Purcell. By W. H. Cummings	11
A Haydn Memorial (continuation)	13
Mendelssohn's Lieder ohne Worte	14
Occasional Notes	15
The late Henry Phillips	17
Edward Land	17
G. F. Anderson	17
Crystal Palace and Gadsby's "Alcestis"	17 & 18
Concerts, &c.	18
Paragraphs	20
I will sing of Thy power. Anthem. By Arthur Sullivan, Mus. D.	21
Reviews	29
Foreign Notes	32
Correspondence	33
Brief Summary of Country News	36
Organ Appointments, &c., &c.	38

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1877.

TO OUR READERS.

THAT we rarely claim the attention of our readers upon any other subject than that of the art to which our journal is devoted may be accepted in proof of a conviction that our labours in the cause we advocate have so effectually gained the good opinion of the public as to render either prospective or retrospective addresses unnecessary. When an individual enters into a compact to perform a certain duty, it is sufficient for those who put their trust in him if he honourably fulfil that duty; but if he will insist upon periodically calling attention to his strict integrity in carrying out what he has solemnly pledged himself to do, he must not be surprised if some cynical persons begin to doubt his sincerity, and to watch with suspicion his future movements. Impressed with this feeling, we have carefully abstained from alluding to the inconvenience we have constantly experienced in being compelled to exclude matters of importance from our columns, because we knew that unless some remedy were at the same time devised, such allusions could have no possible interest, and might be looked upon by many as mere indications of a desire to prove to our readers the excessive value of the space at our command. As we are now, however, prepared with a practical announcement on the subject, we crave permission to say a few words on our future plans, and also to recall some of the recollections of a period when music was struggling to assert its real power in this country.

To say that THE MUSICAL TIMES was instituted to "supply a want" is so conventional a method of expressing the reason for its publication that we should be loth to use these words were we not convinced that in this particular instance we are merely stating a truth which any student of the history of the art in England may prove for himself. The issue of cheap classical music by Messrs. Novello was the first step towards inculcating a love for the

works of the great composers amongst the masses. Amateurs, indeed, there were whose cultivated taste enabled them to appreciate most thoroughly the noble musical treasures bequeathed to us, and whose zeal in the cause urged them to devote both time and money to the promotion of concerts for the performance of compositions of the highest character; but the price of admission to hear these works was on a level with the price of the works themselves; and the enjoyment of good music, therefore, was necessarily limited to the moneyed few. Yet, as we have already hinted, the reform was at hand, and gradually, but surely, throughout the country grew up a reverence for those compositions of which little but the names had before been known. To the multitude, sacred events were recorded and religious truths preached in a language which sank deeply and firmly into the hearts of those even to whom its accents were strange; and in many towns and villages Handel and Haydn shortly took their places side by side with Shakespeare and Milton. It could scarcely be expected, however, that home performance of works requiring an organised choir should long be considered satisfactory, and public and private musical Societies, therefore, rapidly sprang up for the cultivation of an art the elevating and refining influence of which had been previously unknown to the people at large. The efforts of Mainzer and Hullah (the latter of whom founded his system upon that of Wilhem) were mainly instrumental in spreading far and wide a knowledge of as much of the art of singing as was necessary for the formation of Choral Classes; and however in later days we have begun to discuss the relative merits of the "fixed" and "movable" *Do*, there can be no doubt that the thanks of all music-lovers are due to these missionaries, who, in spite of much apathy, and even opposition, succeeded not only in materially helping the dissemination of cheap music, but in teaching people to read the works which were thus placed within their reach. At this juncture—August 1841—Mr. Mainzer published the first number of the *National Singing Circular*, with the express object of assisting, and recording the progress of, choral bodies throughout the kingdom. The sale of this journal extended so rapidly, that before a twelvemonth had elapsed it became necessary to commence a new series, under the name of *Mainzer's Musical Times and Singing Circular*, the retention of the second title being a guarantee that, although the publication was now intended to assume the more ambitious form of a Musical Paper, it would also faithfully reflect the state and prospects of London and provincial Choral Societies, as before. After the issue of only two numbers, it was announced that a musical composition of one of the established masters would be presented to every subscriber of six months; and in a very short time a Choral piece, especially adapted for Singing Classes, was published as a portion of the number itself, a feature which has been preserved intact to the present day. It was fortunate that the journal eventually fell into the hands of Mr. J. A. Novello, for as he possessed the copyright of many important works, the general public had thus the opportunity of collecting a library of valuable choral compositions at the trifling cost of threehalfpence each. That the success of THE MUSICAL TIMES, however, far exceeded the expectation even of its proprietor may be gathered from the fact that in the Preface to one of the early volumes it is frankly stated that a title-page and index had not yet been printed, because the design of the little work was originally "by far too modest to suppose

that the distinction of *binding* awaited it." It will be unnecessary to trace the history of the journal, which under its new name, **THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR**, gradually won its way to the world-wide reputation it now enjoys. Other musical periodicals grew around it, but the special mission of **THE MUSICAL TIMES** remained untouched; and although latterly our contemporaries have occasionally reported provincial concerts, our "Brief Summary of Country News" is as anxiously looked for and as fully appreciated as ever. As years rolled on, its importance as an organ of the musical world became so universally acknowledged that the journal was by degrees expanded to twelve, sixteen, twenty, and, in January 1868—when additional leading articles, the introduction of Reviews, and an immense increase of advertisements forcibly pressed even upon our enlarged space—to thirty-two pages. For nine years no alteration has been made in the size of the journal; but its growth during this time, not only in circulation, but in public estimation, has been so decisive, that its further enlargement now becomes an imperative necessity; and in laying before our readers, as briefly as possible, an outline of our intentions, we trust they will admit that as we were compelled to narrow or extend our sphere of usefulness in the future, we have chosen by far the wiser course of the two.

The permanent enlargement of **THE MUSICAL TIMES** from thirty-two to forty-eight pages commences with the present number. The additional space thus gained will be devoted chiefly to original matter, written by those whose literary acquirements and knowledge of the art are a sufficient guarantee for the value of their contributions. Reviews of new works, which have latterly been a special feature in the journal, will receive even a greater amount of attention, and will not only be considerably increased, but include notices of the most important compositions published abroad. It is scarcely perhaps necessary to say that from the vast accumulation of works forwarded to us we can but make a small selection for notice; but composers may place implicit faith in our impartiality, and in all cases conclude that no piece will be passed over unheeded. Foreign news upon matters connected with the art will be carefully translated from the local journals, and "Occasional Notes" upon passing events at home and abroad will appear in every number. Our enlarged space will also enable us to notice every musical performance of importance, and special attention will be bestowed upon those having a direct bearing upon the progress of the art. We cordially invite correspondence from all who will clearly and temperately state their opinions, and shall be glad to encourage discussion on any point of general interest to our readers. We should wish it, however, to be distinctly understood that we must decline to insert letters which have been also forwarded to other periodicals. Let us, too, take this opportunity of impressing upon those who favour us with their communications the necessity of being as brief as circumstances will admit; and also the fact of time, as well as space, being the capital of an editor. We shall be ever ready, for instance, to reply to important questions on artistic subjects, but must positively refuse to pronounce whether smoking is injurious to the voice, or to say who were Rossini's parents, where and how he spent his childhood, where he was educated, and what were the principal events of his life, with dates—both which tasks have been recently set us by two of our most merciless correspondents.

To effectually carry out the many improvements we have mentioned, a considerable addition has been made to the permanent staff of the Paper; and particular care will be taken to secure the services of a writer in each department whose previous training and experience especially fit him for the office. The price of the journal will be raised from 2d. to 3d., the annual subscription, including postage, being 4s.; but although advantage may occasionally be taken of the opportunity now offered of extending the musical composition published in each number beyond the usual limit of four pages, this, when purchased separately, will be sold, as before, at 1½d. Our readers will see, by the present number, that amongst other reforms in the general arrangements, it now appears for the first time enclosed in a wrapper, the appropriate illustration upon which has been designed by an eminent artist. It has also been thought desirable for the future to make the volumes annual; and Volume 18, therefore, commences with the New Year, and with the first number of our enlarged series. The title-page and index of Volume 17 will be published with the February number.

The advertisement last month announcing these contemplated changes has brought us numerous letters from subscribers warmly congratulating us upon the resolution we have formed to keep pace with the increasing demands upon our space, and kindly offering suggestions for our consideration. It would be quite impossible to notice individually these sympathetic communications, and we can only therefore generally express our gratification that the alterations we have decided upon have given such universal satisfaction. But with regard to the positive adoption of any proposition submitted to us, we can only say that so much do our correspondents differ in their views that were we to implicitly follow the advice of one half, we should unquestionably offend the other. In proof, however, that we have given all the matters referred to our serious attention, we may mention that in the selection of compositions for publication in the journal, due consideration will be bestowed upon the requirements of church choirs; for we quite agree with one of our subscribers as to the difficulty of procuring suitable music for the various portions of the service, especially by the country clergy, unless some guarantee is offered of its excellence. The plan of detaching our advertisements from the body of the paper by leaving them unpagged, so that when bound they can be torn off (as proposed by another correspondent), we think by no means desirable; for on turning to some of the early volumes, our attention has been especially attracted by the advertisements, which indeed offer an accurate history of the progress of the art; and we cannot but believe that their absence would materially detract from the interest of the work. Many other well-wishers must not conclude that their letters have been passed over because we do not here allude to them. Our deeds will now speak for us more eloquently than words; for, as we have already intimated, the confidence between an editor and his readers should be firmly cemented by the truthfulness with which a journal fulfils its mission. In commencing our New Year's enterprise, therefore, we are firm in the faith that as our efforts in the promotion of art-progress have been fully appreciated in the past, renewed exertion, with more extended means at our command, cannot fail to produce the brightest and most gratifying results in the future.

H. C. L.

PURCELL.

THE following is the substance of a paper read before the Musical Association on Monday the 4th ult. The musical illustrations performed were—Airs, "Sweet tyranness;" "When I am laid in earth;" Fugue, G minor; Motett, "Jehovah quam multi;" Song, "Nymphs and Shepherds;" Scene from "The Libertine":—

A most pleasant and picturesque introduction to the Purcell family is to be found in Pepys' Diary, under date Feb. 21, 1659, where we find this entry: "After dinner I back to Westminster Hall with him (Mr. Crewe) in his coach. Here I met with Mr. Lock and Purcell, Masters of Musique, and with them to the Coffee House, into a room next the water by ourselves, where we spent an hour or two. . . . Here we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words, *Domine Salvum fac Regem*, an admirable thing. . . . Here out of the window it was a most pleasant sight to see the City from one end to the other with a glory about it, so high was the light of the bonfires, and so thick round the City, and the bells rang everywhere."

Lord Braybrooke's edition of Pepys has a note which is reprinted in the new one now in course of publication, to the effect that the two gentlemen named in the text were "Matthew Lock and Henry Purcell, both celebrated composers;" but this is an undoubted error, to which I have called the attention of the learned Editor, the Rev. Mynors Bright. It certainly could not have been Henry Purcell the composer, for although we know that he commenced his musical career at a very early age, he was only one year old at the date Pepys made the entry in his diary; and admitting he might have had a very lovely voice even at that period, I cannot believe he would have been considered a desirable addition to Mr. Pepys's musical party. As no mention is made of the Christian name of Purcell, we must conclude that Pepys met either the uncle, Thomas Purcell, or the father, Henry Purcell.

The uncle was undoubtedly a musician of reputation and ability. Various entries in official and Court records testify to the numerous appointments he held, such as Gentleman in Ordinary of the Voice and Lute to His Majesty, Composer to the Violins to His Majesty, and Lay Vicar of Westminster Abbey. His compositions are now lost, with the exception of two chants in frequent use in our Cathedrals. A year before his death, probably feeling age or infirmities creeping on, he seems to have retired from active service, for he then executed a power of attorney authorising his son Matthew to receive all payments due from His Majesty's Treasury, Exchequer Coffery Office, "or any other place or office whatsoever." On his death in 1682 he was buried in the cloisters of Westminster Abbey. The power of attorney I have brought for inspection; it is interesting, on account of the autograph signatures of Thomas Purcell and of his niece Frances, the wife of the celebrated Purcell, and I am inclined to think that Pepys met Thomas Purcell, from the little circumstance that the son of the latter was named Matthew, possibly out of compliment to Locke; but it may after all have been his brother, Henry Purcell, the father of the great Henry, for he also was a musician of reputation, a member of the Royal Band, a Gentleman of the Chapel Royal, master of the chorister boys of Westminster Abbey, and music copyist of the last-named church, an appointment of

considerable importance at that time. He is generally accredited with the composition of one chant still in use bearing the name of Purcell. He died in 1664, and was buried in the cloisters of Westminster Abbey. His wife survived him five years, and although we have no record of their respective ages, it is probable they were both young at the time of their deaths.

We now come to the son, Henry Purcell, "the boast and pride of English musicians," who was born in St. Anne's Lane, Old Pye Street, Westminster, in 1658.

Purcell was only six years old when deprived by death of his father's care, but his uncle Thomas, of whom I have been speaking, bestowed on him all the loving devotion of a parent, and immediately placed him where his precocious genius would receive nurture and cultivation. It was an early age to commence life as a chorister-boy in the Chapel Royal, but at that time and for long after children generally entered choirs at the age of six or seven. When young Purcell joined the Chapel Royal establishment he had the advantage of instruction from a most able master, Captain Cooke, a man who had won laurels in the battle-field fighting for his king, and also in the more peaceful arena of music. He was composer, actor, and singer, and is frequently mentioned by Pepys. On the death of Cooke, his pupil Pelham Humphrey—or Humphries—became master of the boys; and he, a man of considerable genius, must have done much to develop the powers of the young prodigy under his charge. He lived two years to carry on the work, and was succeeded by Blow, also a pupil of Cooke, who doubtless did something toward educating Purcell. At the age of eighteen Purcell, probably through Blow's interest, was appointed music-copyist to Westminster Abbey, and four years later Blow resigned the post of organist in his favour, from which fact we can imagine how highly he must have estimated the genius and ability of Purcell. Blow was himself a remarkable musician and composer, and fifteen years afterwards, when Purcell died, he was re-appointed organist of the Abbey. Blow must have possessed a most amiable and generous disposition, devoid of jealousy or mean envy, for, in addition to this instance of self-sacrifice on behalf of Purcell, he similarly resigned his post as master of the boys of St. Paul's Cathedral in favour of another remarkable pupil, Jeremiah Clark. Purcell's triumphs rapidly increased, and we soon find him occupying the distinguished post of Organist of the Chapel Royal and Composer in Ordinary to his Majesty. He wrote music for the Church, the Court, and the theatre, producing works for each in great number. But, alas! his sunshine was all too short, for at the early age of thirty-seven (a period which has proved fatal to more than one great musical genius) he ceased from his labours, and was borne to an honoured grave in Westminster Abbey, beneath the organ which had so often resounded to his divine harmony. This was in the year 1695. I must now retrace my steps to speak of Purcell's married life. He took to himself a wife when twenty-two or twenty-three years of age, about the time he succeeded to the organistship of Westminster, and had six children, four of whom died young. I have already referred to the probability that Purcell's parents were short-lived. Coupling these significant facts together—the brief lives of father, mother, son, and grandchildren—we have presumptive evidence of hereditary delicacy of constitution. Purcell's wife Frances survived him eleven years, and, dying in 1706, she found a quiet resting-place by his side in the old Abbey.

I suppose most of you are familiar with the aspersions which have been cast on the memory of Purcell's wife—the idle tale which attributes, with such particularity of detail, harsh and unfeeling conduct, resulting at last in the premature and untimely death of Purcell.

It is always easy to promulgate a scandal, but very difficult to trace its origin, and oftentimes still more difficult to refute it. In this case, I have little doubt, the whole story is a base and wicked invention; but, reflecting as it does on the memory of both Purcell and his wife, I propose briefly to state my reasons for the opinion I have formed. Sir John Hawkins, the musical historian, printed the narrative, and although he doubted its authenticity, and suggested that Purcell might have died of decline, yet he added some grave reflections on Purcell's presumed habits of dissipation, and of the bad company he associated with, particularly the notorious Tom Brown. On Hawkins, therefore, rests a large share of responsibility for perpetuating the slander. Miss Hawkins, his daughter, indignant at some idle stories in circulation respecting her mother's treatment of Sir John, wrote thus: "Mrs. Purcell, I should conjecture, had other modes of attracting Mr. Purcell, yet *perhaps the whole story may have been as gross falsification as that by which Lady Hawkins is vilified.*"

The late Richard Clarke cannot be considered blameless in this Purcell matter. He was an enthusiastic and kind-hearted man, but wanting in discrimination, and too ready to draw conclusions from unproved and insufficient evidence. His volume of Glee Poetry contains the words of Purcell's catch, "Jack, thou'rt a toper." I will read the lines and Clarke's comments thereon:—

"Jack, thou'rt a toper, let's have t'other quart;
Ring, we're so sober, 'twere a shame to part;
None but a coward, bully'd by his wife
For coming late, fears a domestic strife;
I'm free, and so are you, to call and knock.
Boldly the watchman cries, past two o'clock."

Clarke informs us that the "Jack" apostrophised as a "topper" was Dr. John Blow, and goes on to say: "There is a tradition that Purcell's death was occasioned by a severe cold, which he caught waiting for admittance into his own house. It is said he used to keep late hours. He appears to have spent much time with Tom Brown, who wrote the words of most of his catches. The wits of that day used to meet at Owen Swan's in Bartholomew Lane, and at Purcell's Head in Wych Street. His wife had given orders to the servants not to let him in if he came home after midnight. Unfortunately his companions had got hold of this and kept him late, as usual, which was the cause of Tom Brown writing the words of the above catch, which Purcell set to music before he went home. Being refused admittance at home, he sat down on the step of his own door and fell asleep, and through the inclemency of the night contracted a disorder of which he died. This but ill agrees with the expressions of grief she makes use of in the Orpheus Britannicus, for the loss of her dear lamented husband."

These interesting particulars are so precise that it would seem to be almost impossible to attempt to controvert them, but fortunately they can be shown to be untrue from beginning to end. The words of the catch were not written by Tom Brown, and are of course not to be found in his works; moreover, instead of Brown having written most of the words of Purcell's catches, it is tolerably certain that Purcell never set a line of Brown's poetry.

In the year 1768 Dr. Arne gave a concert at Drury Lane Theatre, the programme consisting of glees and catches; and for that concert he published a book of the words, which I have here. In it we find Purcell's "Jack, thou'rt a toper," with the following note: "The words of this last catch are said to be written by Purcell, wherein, it is obvious, that he meant no elegance with regard to the poetry, but made it intirely subservient to his extream pretty design in the music."

"Jack, thou'rt a toper" is to be found in Purcell's opera "Bonduca," composed by him the year before he died. The libretto was an adaptation from the play of the same name by Beaumont and Fletcher, but the alterations and additions were made anonymously; it is, therefore, highly probable that Arne is correct in assigning the words and the music of that particular catch, "Jack, thou'rt a toper," to Purcell.

Now let us deal with Purcell's alleged intimacy with Tom Brown. In the year 1693, about seventeen or eighteen months before Purcell died, Brown wrote and printed some very complimentary verses addressed to the great musician, which he headed thus: "Lines addressed to his *unknown* friend, Mr. Henry Purcell." These were reprinted after Purcell's death without note or addition, and we may, therefore, reasonably conclude that Purcell and Brown never became acquainted. Brown's lines are too long to quote *in extenso*, and the following must suffice:—

"What praises, Purcell, to thy skill are due,
Who hast to Judah's monarch been so true
By thee he moves our hearts, by thee he reigns,
By thee shakes off his old inglorious chains,
And sees new honours done to his immortal strains.
In thy performance we with wonder find
Corelli's genius to Bassani join'd.
Thus I, *unknown*, my gratitude express,
And conscious gratitude could do no less.
This tribute from each *British* muse is due;
The whole poetick tribe's oblig'd to you.
For where the author's scanty words have fail'd,
Thy happier graces, Purcell, have prevail'd.
And surely none but you, with equal ease,
Cou'd add to David, and make D'Urfeys please."

Purcell, in his last will and testament, signed on the day of his death, bequeathed to his loving wife Frances all his estate, real and personal, for her sole use, and also nominated her executrix. We cannot find evidence here of anything but mutual affection and confidence. Many of you can call to mind how differently Shakespeare treated his wife in his will.*

Purcell's widow made frequent public reference to the dear memory of her husband, and the following extract from her last will is specially interesting, as it shows how mindful she was of his wishes, and also that Purcell himself did not cultivate convivial society to the neglect of his family and their worldly interests. Mrs. Purcell says: "According to her husband's desire, she had given her dear son Edward good education, and she also did give him all the books of music in general, the organ, the double spinett, the single spinett, a silver tankard, a silver watch, 2 pairs of gold buttons, a hair ring, a mourning ring of Dr. Busby's, a larum clock, Mr. Edward Purcell's picture, handsome furniture for a room, and he was to be maintained until provided for."

* Subsequent to the reading of this paper, a friend directed my attention to Knight's able remarks on Shakespeare's will, satisfactorily proving that Shakespeare's widow was well provided for, and that the special bequest to her, which has commonly been regarded as a slight, was, on the contrary, an additional indication of favour and regard. I am glad to have this opportunity of expressing my regret for the injustice done to the memory of Shakespeare.

I have now said sufficient respecting Purcell's domestic life, and will only add that his fellow-pupil, Dr. Tudway, has borne written testimony to the studious habits of Purcell, and of his constant endeavours to excel in every branch of his profession.

(To be concluded in our next.)

A HAYDN MEMORIAL.

[From the *Neue Zeitschrift für Musik*.]

(Continued from page 691.)

THROUGH Herr Pohl we now get, for the first time, a circumstantial account of Haydn's personal appearance. The following is a sketch of him when in the middle course of life: "His stature was somewhat below average height, his frame robust. The lower half of his figure had the appearance of being too short in proportion to his bust, a fact which may, in part, be accounted for by the style of dress he wore. His features were tolerably regular, full, and strongly marked, and had in them something of determination, almost of austerity, capable, however, of assuming, in conversation—by the look of his eye and a graceful smile—an expression extremely gentle and pleasing. In ordinary intercourse his whole appearance and bearing denoted deliberation and a mild earnestness, bordering upon dignity. Haydn has never been heard to laugh aloud. His look was eloquent and animated, and withal measured, kind, and inviting. Out of these dark grey eyes spoke a genuine goodness of heart, familiar only with benevolence: 'Anyone may see it in me that I am well-disposed towards everybody,' said Haydn of himself. His forehead was broad and finely arched, its proportions being, however, much reduced by the manner in which he wore his wig, which latter extended to within little more than an inch of the eyebrows, thus completely hiding the upper part of the forehead. This wig, with cue and some side-curly, was Haydn's companion throughout his life; fashion was not permitted to affect its shape; he remained faithful to it unto death. In consequence of the composer's suffering from a polypus (an inheritance, as we have seen, from his mother), the lower part of his nose had become unduly enlarged, and was, moreover—like the rest of his well-tanned features—covered with marks of the small-pox. Add to this a decidedly sensual, protruding underlip, with a broad, massive underjaw, and we can easily imagine Haydn's head to have presented that odd mixture of the attractive and the repulsive, of geniality and triviality, which inspired Lavater—who had a *silhouette* of the great composer among his famous collection of portraits—to the following impromptu Hexameters:—

'Something in eye and nose I perceive, precluding the vulgar,
Also the forehead is good; his mouth betrays the Philistine.'

Haydn thought himself to be very plain-looking, and could therefore the less comprehend the fact that he had, in the course of his life, gained the tender affections of many a beautiful woman. 'Surely my beauty could not have attracted them?' he would archly remark; he who at the same time candidly admitted that he had always been an admirer of pretty women, and who always had something polite to say to them too. His German had the broad Austrian dialect, his voice sounding rather more sharp than low, with a nasal twang in it, in consequence of the above-mentioned defect. He was but an indifferent French scholar, but was fond of conversing in Italian, of which he was completely master. His subsequent stay in London induced him, then already past sixty, to make himself acquainted also

with the English language. Of Latin he knew enough in order to read Fux's '*Gradus ad Parnassum*' in the original, and to interpret, musically, the Mass-texts of his church. With the Hungarian tongue he had—his long residence in the country of the Magyars notwithstanding—never become familiar, owing, no doubt, to the fact that in those parts where he lived German had been the chief medium of conversation. In the princely house, too, German was the language of etiquette, the domestics only conversing, among themselves, in the language of the country. Although of a somewhat grave and sedate temperament, Haydn was fond of giving a humorous turn to conversation, occasionally interspersing some lively anecdote. His innate modesty prevented the mighty lever within his breast, viz., the ambition to obtain honour and fame—from degenerating into an all-absorbing ambitiousness. He looked upon his talent, not as of his own making, but as a free gift of the Creator, to whom it behoved him to show gratitude—a belief which was also perfectly in harmony with his religious sentiments. He was particularly attached to children, who, on their part, clung to their 'Haydn papa' (as they called him) with all the fond impetuosity of their age. But then he had, too, always some sweetmeats ready in his pockets, and would seize his opportunity of making fresh conquests among the youthful throng 'whenever he took his little walks abroad.' We shall become acquainted with numerous examples of Haydn's happy gift of communicating his sense of humour to his compositions. Conscious of his own worth, he was glad to hear himself sincerely praised, while mere flattery was distasteful to him, and even caused him annoyance. Kindly disposed towards everyone, he could also be vexed if he suspected that his kindness had been abused; he would then become irritable, giving free vent to his irony."

Far more agreeable than could have been gathered from the "Decree" already mentioned must have been Haydn's position as Vice-Capellmeister to Prince Nicholas Esterhazy. Herr Pohl gives the following account of it: "Haydn's relations to this prince, who, upon his accession to the reign, had at once increased the composer's salary by one-half, and had, moreover, generously secured him a pension in his will, were of a very cordial nature. The Prince gave his Capellmeister repeated proofs of his esteem and satisfaction, and the interest he evinced in his compositions was a spur to the master in accomplishing greater and greater works. Now and then, it is true, a word of regret at the seclusion of his position would pass from his lips, and longingly his thoughts would wander towards Italy; a kind word, however, an occasional present delicately offered, would soon dispel his gloom, and he would stand firmer than ever by his master, in whose service, according to his own expression, he desired to 'live and die.' And these words, uttered by the man in the prime of life, had an echo still in his breast when old age had crept upon him, and when his days drew to their close his heart was yet full of gratitude for the 'kind and generous' Prince Nicholas. How much his brother, Michael, envied him this princely favour and stimulating interest in his work! 'Give me proper texts,' he would often exclaim, 'and procure me the encouraging protection under which my brother lives, and I will not remain behind him!' Attempts have been made to detract from the merit due to the house of Esterhazy respecting the spiritual and material welfare of our composer. Haydn's talent, they say, had been abused; his powers—instead of being applied

to the creation of works of greater import—had but too often been allowed to run waste, through his official obligation of writing ‘occasional’ music; the seclusion of his life had deprived him of the measure of his own capabilities, his official position generally having been rather an obstacle in the way of his development than otherwise. There is, indeed, some truth in this, and we must regret it. Still, we cannot but be grateful to the princely house for having afforded the master a suitable sphere for his activity at a time, be it remembered, when his name was yet by no means known. The alleged drawbacks of his situation were also not without their advantages. It was just this seclusion which contributed to the master’s originality. Nor did he remain a stranger to new phases in the development of his art; they would find their way into Hungary, or if not, he would become acquainted with them upon his visits to Vienna. As to the orchestra, no other conductor ever had so absolutely the disposal of a body of musicians as he had, in order to try, at any moment, the effect of compositions just fresh from his pen. Haydn himself was far from attaching importance to everything he wrote; whatever he did consider worthy of himself has found its way into countries far remote. There can be no greater error than the supposition that it was only in consequence of his visit to London that his genius became generally known to the world; yet this has been asserted even in modern days. The name of Haydn was, on the contrary, known and esteemed everywhere already in the seventh and eighth decade of the past century; offers poured in from publishers on all sides for works from his pen, and it was he who dictated the terms. Affluence, it is true, fell not to his share, yet there can be little doubt that, with a less spendthrift wife, his pecuniary condition would have been one of comparative ease. Considering that Nicholas had a house built for Haydn, and had spared him the miserable necessity of earning a precarious livelihood by teaching, we may well ask: Where was the Prince who would have done as much for the composer’s much-esteemed friend, Mozart? Haydn himself felt contented with his position. Here are his own words on the point, which, although referring chiefly to his residence, during a later period, at Esterházy, we are justified in applying also to the first years of his stay at Eisenstadt, and his position in general. He says to Griesinger (p. 24): ‘The Prince was satisfied with all I did; I met with encouragement; as chief of an orchestra I was enabled to try experiments, to observe what might produce effect or weaken it; thus I could improve, add, curtail, risk. Set apart from the world, with nobody near me to shake the faith I had in myself, or to perplex me with doubts, I was bound to become original.’ Long after Haydn’s name had obtained a world-wide fame, he was so little blinded by the honours heaped upon him, that in his personal intercourse with princes and the leading aristocracy he still upheld, as before, certain limits. In this sense, too, he remarks to Griesinger: ‘I have associated with Emperors, Kings, and many persons of high station, and they have spoken to me many a flattering word; yet will I not live on a familiar footing with such personages, but rather keep to people of my own station.’ The composer has been called, even in recent times, a ‘princely footman.’ This denomination is unjust. If by it we understand a servile creature, ready at any time to humble himself before his superiors, surely Haydn was the exact reverse. He was fully aware of his own worth, and had no need to stoop low in his intercourse with the mighty. Out of many examples we might quote, in

order to refute the invidiousness of the above expression, we will select an anecdote from a later period in the composer’s life, related and vouched for in all its details by several members of his orchestra. ‘During a general rehearsal at which Prince Nicolaus (he who had come to reign in 1794) was present, the latter expressed his dissatisfaction with some parts of the performance. “Serene Highness,” was Haydn’s irritated reply, “to understand this is my business.” Whereupon the Prince rose, and casting an ungracious look upon his capellmeister, quitted the room, greatly to the terror of the musicians, who every one clung to their conductor with enthusiastic affection.”

(To be concluded in our next.)

A LETTER from Mr. C. J. Read, which appears in our present number, raises questions of such importance as to the correct text of many of Mendelssohn’s “Lieder ohne Worte,” that we have looked into the matter with considerable care, in order that we may be prepared with a trustworthy reply to his remarks. The discrepancies in the editions, as noted by our correspondent, are, as he justly remarks, too considerable to be accounted for by any supposition of imperfect correction of proofs, &c. How they arose at first we are not in a position to say. In forming a judgment as to which version is the right one, it may, we think, be fairly assumed that most reliance is to be placed upon the original editions, whether English or German. If a difference is found between the earliest English and the earliest German editions, we incline to give the preference to the latter, because we think it more likely to have been corrected by the composer himself. We have before us the original German edition, published in Mendelssohn’s lifetime (at least the first six books, to which alone Mr. Read refers) by Simrock of Bonn, the proprietors of the German copyright; we have also the first English editions, published by J. Alfred Novello and Messrs. Ewer and Co.; and, in addition, we have collated some of the more modern copies. We will now take Mr. Read’s remarks in detail, and give the result of our investigation into each point.

No. 5, bar 40.—Simrock’s and Ewer’s first editions have A \sharp , while Novello’s has A \flat . The former is undoubtedly the correct reading, as the change from A \sharp to A \flat is needed to establish the modulation from B minor to C \sharp minor. Additional proof may be found by comparing the passage with bar 36, in which all editions agree as to the reading.

No. 8.—Mr. Read’s remarks here are unintelligible. There are no D naturals in bars 22, 55, 57, and no octaves in bars 29, 30, 63-7, nor can we find any passage to which he appears to refer. We regret that he has not quoted the text. In bar 51, which he does quote, the new editions are not only, in our opinion, the more musically, but they correspond with the original German edition, which those of Benedict, Bennett, &c., do not.

Nos. 9, 10, 11, and 12.—Here in every case, without exception, the readings of which Mr. Read complains are those of the original German edition, which appears to have been tampered with in some unknown way, but which modern editors have rightly restored to its old purity. We are strongly of opinion that the “bungler,” who, according to Mr. Read, dealt so “clumsily” with No. 11, must have been Mendelssohn himself; for it is difficult to imagine that he would have allowed an edition, published by the firm for whom he wrote so much as he did for Simrock, to go forth to the public in a garbled state; while, even supposing the possibility of such an occurrence, it is

still more incredible that anyone with such a keen regard for his own reputation as Mendelssohn, who was notoriously careful not to publish anything with which he was not fully satisfied, should not have immediately taken steps to suppress the incorrect copies.

No. 20.—Here Mr. Read is quite right. The *D* in the fifth bar, and the *D* on the repetition of the passage, is undoubtedly the correct reading. It is printed thus in the first editions, both English and German.

There is one point on which some information would be desirable, on which Mr. Read has not touched. No. 5 of the "Lieder" is inscribed "*Piano Agitato*." It is not easy to explain here the presence of the former word, because at the commencement of the piece a *p* is marked between the staves, which would seem to render the word superfluous in the heading. It cannot be a general indication for the whole piece, because the music several times rises to a *forte*, and once to a *fortissimo*. Did Mendelssohn intend by it "with slight agitation," or something equivalent? If so, it is a remarkably loose way of expressing himself, and he was generally the most accurate of men. All the older editions agree in the heading, though some of the more recent have altered it. Brandus's Paris copy, edited by Stephen Heller, gives merely "*Agitato*"—evidently shirking the difficulty by omitting the first word. Pauer (Augener and Co.'s edition) has "*Presto Agitato*," an emendation which has at least probability to recommend it, though we know not if there is any authority for the alteration. This matter, as well as all the others referred to, will no doubt be shortly cleared up by the publication of the "Lieder" in the new complete edition of Mendelssohn's works, now in course of issue under the supervision of Julius Rietz—an edition which will henceforth be the standard text for Mendelssohn, and which, both for correctness and completeness, leaves nothing to desire.

With regard to the titles given to the "Lieder" in some editions, they are not only spurious, but in many cases absurd. The only numbers to which titles were added by the composer are Nos. 6, 12, and 29, each of which he has entitled "Venetianisches Gondellied," No. 18, "Duetto," and No. 23, "Volkslied." We believe we are correct in saying that the other titles were invented by Stephen Heller, for his edition named above. It is very certain that no one would have more strongly disapproved of them than the composer.

FOR nearly two years past the music at one service in each week at St. Paul's Cathedral has been sustained by men's voices only. Considering that the play-ground of the chorister-boys consists of the limited area of the roof of the school-house, this is certainly a wise arrangement, inasmuch as it gives the little fellows regularly once in each week an opportunity of getting a run in the country and a breath of fresh air. As our readers are aware, there is a goodly repertory of sacred music for men's voices, in which Mendelssohn's "Festgesang" and three Motetts, Schubert's "Great is Jehovah" and Gounod's "Hail gladdening Light," stand pre-eminent for beauty of melody. We were not a little surprised, therefore, to find a correspondent of the *City Press* who, after attending one of these services, was evidently under the impression that the short and easy method adopted by the musical authorities in order to get male-voice music was, to take ordinary services and anthems but omit the treble part through-

out!! He actually writes to say—"the melody being unrepresented, the musical portion of the service was almost in dumb show." Moreover, he thought the efforts of the organist to play the omitted Treble parts were a failure, for he says "the organ feebly endeavoured to make up the deficiency"! We condole with Tenors and Basses on this newly-discovered fact that melody is only to be found in the Treble stave! But the malcontent correspondent of our contemporary surpasses himself when he says quite seriously and in good faith—"May I ask you, Sir, or some of your more enlightened readers, whether this (service for men's voices) is any further Ritualistic development?" All we can say in reply to this is, to ask some of the more enlightened readers of the *City Press* whether, arguing from analogy, an organ stop of sixteen-foot pitch is, or is not, more Ritualistic than one of eight feet!

SOME of our contemporaries have freely commented upon the recent remarkable speech of Mr. Alderman Smith, ex-Mayor of Southport; but the musical convictions of so powerful a dignitary cannot have too much publicity, and we hasten therefore to give him the additional benefit of our circulation. It appears that at the Winter Gardens of Southport a band is regularly engaged, under the directorship of Mr. A. G. Crowe, and that this gentleman, having artistic tendencies, and being desirous therefore of choosing, as well as of conducting, the compositions performed, occasionally introduced some of the works of the best masters into the programmes. This unpardonable liberty was duly resented by Mr. Alderman Smith at a meeting on the subject, and Mr. Crowe was reminded of his real duty as a paid functionary so forcibly that we can scarcely imagine he will thus sin again, at least in Southport. "What they wanted him" (Mr. Crowe) "to consider," said the Alderman, with much warmth, "was the interest of the shareholders a little more, and not think so much of the high-class music some people puff him about. . . . For himself, he could say that he was never brought up in a music-shop, but he knew he could appreciate music, and he would be better pleased if there was a little more noise in the tune." Now, without pausing to debate the question whether in order to acquire a classical taste in the art it is necessary to be "brought up in a music-shop," we cannot believe that the worthy ex-Mayor had sufficiently thought out his subject to express himself with clearness upon the best method of arriving at his own ideal of perfection. It is very true that by dismissing half the band (as he recommended) and cutting off high-class music, he would save money, and please many who were present at this memorable meeting; but so far from getting "more noise in the tune," we are decidedly of opinion that the latter item will be so effectually banished from the performances that even those of his own way of thinking will shortly be clamouring for "more tune in the noise."

WHAT Mr. Carl Rosa has done for the cause of operatic music during his recent short season in London can scarcely be estimated at its real value at the present moment. It may be said that he has felt the pulse of the English people and found it tolerably healthy; but the diet he prescribed was a mixed one, suited for his patients' state, and must not be criticised too closely by those whose constitution requires neither weak food nor artificial stimulants. On the whole the works performed have been

well selected and satisfactorily executed; and although the lessee has given us more Operas in English than English Operas, he has successfully proved that audiences will crowd the theatre nightly to listen to lyrical compositions sung in the language of the country, provided only that the music be of a high order of merit. The attraction of "Fidelio," "The Flying Dutchman," and "The Water Carrier" will sufficiently attest this fact; and for all that must necessarily follow the successful issue of this experiment we need have no fear. One danger only will require to be courageously met, and if not at once crushed, at least weakened in its effect. We allude to the undue power of the vocalists. During the Pyne and Harrison management of English Opera this was the prominent obstacle to ultimate success; and again in the Carl Rosa company have we been constantly reminded of the existence of the evil. Certainly the works we have mentioned have held an important place in Mr. Rosa's bills during the season; but have not Operas been produced and others held back solely through the influence of the singers? Could we indeed offer a more positive proof of this than the fact of the principal vocalist of the establishment selecting for his benefit a poor Opera by a comparatively unknown composer, simply because there was a good acting part for the *bénéficiaire*? Surely artists should know that they only shed lustre upon the art they follow when they steadily and earnestly uphold its best interests.

It appears to us that when an institution which has earned so high a name in the artistic world as the Royal Academy of Music issues an advertisement announcing that the Balfé Scholarship will be competed for on a certain day, and that "the successful candidate will be entitled to one year's free education in the Academy," the utmost reliance may be placed upon the truth of such promise. A writer in the *Figaro*, however, who signs himself "Cherubino," thinks differently, and plainly tells his readers that, as no money can immediately come to hand from the funds of the Alexandra Palace (where a Festival was held for the promotion of the Scholarship), it follows "either that the winner of the Scholarship will have merely the empty honour for his pains, or that the Royal Academy will have to bear the loss." Now we certainly cannot see how the holder of the Scholarship can be affected by the Academy having to bear the expense of his tuition, but this portion of the sentence may pass without more comment. When "Cherubino," however, asserts, as another probability, that he may have "merely the empty honour for his pains," he not only impugns the veracity of those who have pledged themselves to found the Scholarship, but his observations may have the effect of preventing many students from competing. It is true that in the next number of the journal it is stated that "Madame Balfé has agreed to make up a great part of the difference between the dividend to be received from the Alexandra Palace liquidation and the amount of the Scholarship"; but this is no apology for the imputation cast upon the authorities of the institution in the former paragraph; and we cannot but think that it would have been better if "Cherubino" had either refrained from commenting upon the matter at all, or informed himself of the real state of the case before venturing an opinion.

We recollect once being invited to hear a pianist, who had become the pet of an amateur musical circle, perform some of Beethoven's Sonatas with "so many

alterations and additions that listeners could scarcely recognise the works." Of course we were engaged, and therefore cannot convey to our readers the slightest notion of the effect produced by this ambitious executant. Whether our regimental bandmasters are endeavouring to pursue the same system with the majority of the compositions selected by them we cannot say, but certain it is that the various versions of the National Anthem now in use, although no doubt very agreeable when heard separately, produce by no means a pleasant sensation when played together. This fact having now become too evident to be longer ignored, has led to an official order on the subject, an "authorised arrangement" having been approved, which is at once to supersede all others. It is also said that "the cavalry arrangement is to be used by light infantry brass-bands and rifles, and the infantry reed-band version by the cavalry when dismounted." We are not sufficiently versed in military matters to understand why the light infantry brass-bands and rifles are to play the cavalry arrangement, or why the cavalry bands "when dismounted" are forbidden to perform their own version; but no doubt all this has been wisely ordained, and at least musical ears will be no longer offended by the intolerable discord which has hitherto reigned supreme. The National Anthem may be regarded as private property; and as it is evident that its custodians look carefully after its interest, bandmasters who have a propensity to mutilate or otherwise disfigure a tune must henceforth choose one which has "no friends."

THE Organistship of the Chapel Royal, St. James's, rendered vacant by the death of George Cooper, has been filled up by the appointment of Mr. Jekyll, formerly assistant-organist of Westminster Abbey, and now holding the post of organist of St. George's, Hanover Square. Although the office is not specially remunerative, it has always been esteemed very honourable, partly from its Court associations, partly from the fact that it has from time to time been held by a series of distinguished men. It is not surprising, therefore, that more than one of our musical contemporaries should have expressed very undisguised dissatisfaction at the selection made by the Bishop of London, in whose hands the patronage lies, as being *ex officio* Dean of the Chapel Royal. But it is more than probable that the Bishop did not conceive that it would redound to the credit not only of his judgment but also of the musical profession if the post had been offered to some distinguished organist who might not consider it compatible with his position to make formal application for it. Hence it is that Mr. Jekyll has been selected, no doubt with professional assistance, from a bewildering list of names of applicants, which we understand reached no less than two hundred in number. Although we could mention several men whose talents as composers or abilities as organists are of so high an order as to have rendered their appointment a matter of no surprise, yet we feel it only due to Mr. Jekyll to say that he brings no common experience with him to the work, and that alike as an accompanist and soloist on the organ he holds a high reputation. We heartily congratulate him on the honour he has received.

AN impostor, or rather, as our American cousins facetiously term him, a "clever confidence man," who has lately been hospitably entertained in Canada and the United States alike by clergy and musicians on representing himself to be the brother, or at other times the son, of Dr. Stainer, has brought his plea-

sant career to an untimely collapse by pleading guilty at London, Ontario, to two charges of theft. It is comforting to find that he was recognised as a certain Molesworth Kerr, in no way of course related to our metropolitan organist, who has naturally been much annoyed to hear from time to time of the unpleasant reminiscences his pseudo-relative was leaving behind him on his transatlantic tour. An advertisement appeared on several occasions in the *Times* warning Americans not to believe him, but apparently without much effect; and the private letters written to America by Dr. Stainer of course reached their destination uniformly *after* the gentleman had mysteriously disappeared.

SOME of our readers may have observed that among the officers of the *Challenger* scientific expedition there appeared the names of Nares, Aldrich, and Havergal. The first of these, it need hardly be said, is now Sir George Nares, whose name is on everyone's lips as leader of the Arctic Expedition; the second has been promoted to a Commander for his skill and gallantry in the same perilous voyage; the last is a Lieutenant, R.N. Musicians will be interested to know that Sir George Nares is a descendant of Dr. Nares; that Commander Aldrich is one of the line of Dean Aldrich, of musical, architectural, and logical fame; and that Lieutenant Havergal is a son of Canon Havergal, the Church musician, whose beneficial influence on hymnody is now fully recognised.

SCARCELY had our lamented brother musician George Cooper been laid in his grave, before one of our weekly musical contemporaries permitted a discussion to take place in its columns as to whether he had ever been offered the organistship of St. Paul's Cathedral. We need offer no remark on the questionable taste displayed in this. Is there no force or meaning left in the old words *Requiescat in pace*?

THE LATE HENRY PHILLIPS.

WE may add to the biography given in our last issue that the death of the once popular basso was somewhat unexpected, he having enjoyed his usual good health up to the week before he died. Some of our contemporaries have fallen into error in their remarks on his career. The statement that he was the original "Elijah" is wholly incorrect. Mendelssohn, writing on the 31st of August 1846, six days after the first performance of his great Oratorio at Birmingham, recounts how "Staudigl took all possible pains" with the work, and he refers to the singers of all the other parts excepting that of the second bass, the part filled by Phillips. Of this performance Phillips has written: "Mendelssohn had been led to believe that my register was not sufficiently extensive to execute the music of 'Elijah,' which he considered too high for me, and that Staudigl was the only man who could sing it. I was consequently allotted the quartets *only*, which we sang from manuscript parts in single lines; the task, therefore, became nervously difficult, and I confess it was with no very good grace that I sang in the Oratorio." Equally erroneous is the statement that Phillips was personally engaged in the first representation of all Balfe's operas: with the majority of them he had nothing whatever to do.

EDWARD LAND.

WE regret to announce the death of the above-named artist, which occurred at his residence, Cambridge Place, Regent's Park, on the 29th of November. He commenced his musical career as one of the children of the Chapel Royal, and was afterwards brought into prominent notice by John Wilson, the celebrated Scotch tenor singer, who acquired considerable popularity by his enter-

tainments of national Scottish song, and associated with himself as pianoforte accompanist Mr. Land. On the formation of the Glee and Madrigal Union, consisting of Mrs. Enderssohn, Miss Williams, Messrs. Lockey, Hobbs, and Henry Phillips, Land was most judiciously selected as accompanist for such pieces as required the addition of a pianoforte part, and he also occasionally officiated as second tenor vocalist. He was the author of more than one popular song, and was much esteemed for his admirable conduct as Secretary of the Noblemen and Gentlemen's Catch Club.

G. F. ANDERSON.

THE death of Mr. G. F. Anderson, which occurred on the 14th ult., in his 83rd year, will leave a blank in the list of active members of the Philharmonic Society and Royal Society of Musicians which cannot easily be replaced. Mr. Anderson was, until recently, Master of the Queen's Private Band, and even to the day of his decease held the office of Honorary Treasurer to both the above-mentioned Institutions. At the funeral, representatives of the two Societies he had so materially benefited were the pallbearers; and a large number of his professional and private friends were present.

CRYSTAL PALACE.

SULLIVAN's Cantata "On Shore and Sea" occupied the greater portion of the Saturday concert on the 2nd ult. This work was composed for the opening of the International Exhibition of 1871, and was first produced on that occasion at the Albert Hall. It consists of ten numbers, and is laid out for soprano and baritone solos, chorus and orchestra. Though containing much clever writing, it is not, on the whole, one of its composer's best works, a fact which may probably be accounted for by its having been written for a special occasion. It is well known that *pieces de circonstance* are seldom favourable specimens of their authors. The first and last movements of Mr. Sullivan's Cantata are among the best numbers. The performance at the Palace was exceedingly good: the solos were well given by Madame Lemmens-Sherrington and Mr. Wadmore, and the chorus showed the same excellence which has marked all their singing during the present season. Meyerbeer's interesting overture to "Struensee" opened, and Beethoven's great "Leonore" overture concluded, the concert, which also included Bach's Chaconne and Ernst's "Hungarian Airs," played by Herr Wilhelm, whose *répertoire* seems exceedingly limited. Mr. Wadmore also sang a Romance by Mercadante, and Madame Sherrington contributed a Cavatina by Rossini.

The instrumental part of the concert on the 9th was exceedingly good. The orchestral works given were Schumann's Overture to "Genoveva," Bennett's Symphony in G minor, and Liszt's "Symphonic Poem," "Mazeppa." The first two of these three works are too familiar to need comment; Liszt's "Mazeppa" was given on this occasion for the first time in England—that is, in its original shape, it having been recently heard as a duet for two pianos at Mr. Walter Bache's recital. The work is an illustration of Victor Hugo's poem, the subject being, it is almost needless to say, the same treated by Lord Byron. Like most of Liszt's compositions, the music requires careful study and repeated hearing for its full appreciation; all that can be said of it at present is that while some parts sound obscure and vague, others give evidence of unmistakable power. The performance was one of the most wonderful pieces of playing ever heard at the Crystal Palace. The music is extremely complex and enormously difficult, but it was rendered with a finish and precision which could not have been surpassed. On the same afternoon Miss Anna Mehlig gave an excellent performance of Hiller's Pianoforte Concerto in F sharp minor. The vocalists were Miss Ida Corani and Mr. F. H. Celli. With the exception of Wolfram's song from "Tannhäuser," it cannot be said that the vocal music was worthy of the concert.

The last of the concerts before Christmas was given on the 16th ult. The day being the anniversary of

Beethoven's birth, the programme was entirely selected from his works, and the only fault to be found with it was that it was far too long. It commenced with the Overture to "Prometheus," as illustrating the composer's earliest manner. To this succeeded the Cavatina with chorus "Never more shall sorrow grieve me," from the "Praise of Music," in which the solo part was sung by Madame Blanche Cole. Madame Arabella Goddard then played in her most brilliant and finished style the Concerto in E flat; and after songs by Mr. Edward Lloyd ("Adelaida") and Madame Antoinette Sterling ("Wonne der Wehmuth" and "Neue Liebe, neues Leben") came the Choral Symphony! To precede such a work by so lengthy a selection is in every way a mistake. After an hour's music, hearers are not fresh enough to enjoy thoroughly and appreciate fully so elaborate a masterpiece. The performance was one of very high excellence. The solo quartet consisted of the three artists named above, with the addition of Mr. H. A. Pope; and the chorus distinguished itself in the very trying music allotted to it both by precision and spirit, while the rendering of the instrumental movements was a treat of the highest order.

The concerts will be resumed on the 3rd of February—the anniversary of Mendelssohn's birthday—when the programme will be selected entirely from the works of that composer.

GADSBY'S "ALCESTIS."

FOLLOWING up their recent production of "Antigone" and "Œdipus at Colonus," the directors of the Crystal Palace brought forward on the 12th ult. Euripides' "Alceſtis," with music specially composed for the occasion by Mr. Henry Gadsby. Mr. Gadsby is no stranger at the Crystal Palace, several of his compositions having been given with success on various occasions at the Saturday concerts. The present is, however, so far as we know, the most important work that he has at present written, comprising in all ten numbers, several of them of considerable extent. In the general outline, he has almost of necessity followed the path laid down by Mendelssohn, who was, we believe, the first to set to music any of the old Greek tragedies. It must be said, in Mr. Gadsby's praise, that he is no mere slavish imitator. Indeed, throughout the whole of his music we find nothing which can be called a reminiscence of either "Antigone" or "Œdipus." In some respects his treatment differs from that of his great predecessor: he has entirely discarded the effect of solo voices, and though he has thereby sacrificed some opportunities for musical contrast, it is probable that he has on the other hand conformed more nearly to the plan of the ancients. There is no reason to suppose that any part of the Greek choruses was sung either by a solo voice or by a quartet.

"Alceſtis" commences with a regularly-developed Overture, instead of the short instrumental prelude which Mendelssohn adopted in a similar situation. The introduction consists of the chief theme of one of the most important choruses (the "Fate" chorus), which occurs later in the work; this is followed by a *pia moto* in A minor and major, well written, but less striking than some of the succeeding numbers. The first chorus, "Before this royal mansion all is still," is chiefly a dialogue between the first and second choir, in which the recitative style predominates. It leads immediately into No. 3, "In vain, our pious vows are vain," a fine and very effective chorus in C major, equally praiseworthy from a musical and dramatic point of view. No. 4, one of the longest pieces in the work, is partly chorus and partly melodrama. A point that strikes us, with regard to Mr. Gadsby's setting of the choral portions of the music, is the large predominance of unison passages. We think the composer is right in his treatment, because with a small choir the melody certainly comes out much more clearly against the orchestra than if the music were written in full harmony; and as the work was designed to be sung by a chorus of only forty, against at least an equal number of instrumentalists, unless great judgment were shown in the distribution of the parts, the voices would certainly be overpowered.

The melodramatic music, both in this and in subsequent numbers, is excellent. Here, perhaps, even more than in the choruses, it was difficult for Mr. Gadsby to avoid the Mendelssohn influence. We think, nevertheless, that he has completely succeeded in doing so. His accompaniments to the spoken dialogue are always appropriate and tasteful, and yet quite different in style from those in "Antigone." No. 5, the chorus in F major, "Immortal bliss be thine," is musically one of the most important numbers of the whole work, and is throughout full of interest. Here we find another innovation of Mr. Gadsby's—this time, we think, not an improvement. Instead of setting, as Mendelssohn mostly does, the first and second strophe and antistrophe to the same (or very nearly the same) music, Mr. Gadsby gives them entirely different subjects. This is, we cannot but think, a mistake, because the two portions of the text so exactly correspond to one another that there is at least a strong probability that they were intended to be sung to the same music. By adopting a different course, Mr. Gadsby obtains greater variety, but the unity of the piece suffers. The following chorus, "Yes, liberal house" (in A major), is one of the best specimens of its composer's style—thoroughly tuneful, and excellently written. Here Mr. Gadsby has for the second strophe repeated the theme of the first, greatly, in our opinion, to the advantage of the music. No. 8 is a movement consisting chiefly of melodrama, interspersed with short choral passages, mostly in unison. The following chorus (in D major), "My venturous foot delights," which sings of Fate, is another very good number, though, like No. 5, it suffers from the want of correspondence in the music of the strophes and antistrophes. The closing portion, in which the praises of the departed wife are sung, is of special merit. A short and effective finale concludes the work.

We have dwelt in such detail upon the music of "Alceſtis" that a few words must suffice concerning the performance. This was on the whole excellent, especially as regards the music. The choruses were capitally rendered by the same choir (under the direction of the composer's father, Mr. W. Gadsby) which did such good service at the revivals of "Antigone" and "Œdipus;" while the orchestra, under Mr. Manns, was simply perfect. The cast of the play, which was satisfactory throughout, was as follows: *Alceſtis*, Miss Emily Cross; *Iole*, Miss Emily Vining; *Admetus*, Mr. Arthur Matthison; *Hercules*, Mr. W. Rignold; *Pheres*, Mr. Edmund Leathes; *Apollo*, Mr. J. H. Barnes; *Thanatos*, Mr. Henry Moxon; *Medon*, Mr. Bruton Robins; and Chorus Speaker, Mr. W. Holman. Mr. Rignold's *Hercules* must be particularly mentioned as an admirable and effective piece of acting.

Mr. Gadsby may be warmly congratulated on a legitimate success in a by no means easy department of musical composition. The music is quite good enough to deserve a second hearing.

ROYAL ALBERT HALL CHORAL SOCIETY.

MENDELSSOHN'S "Elijah" was performed by this Society on the 7th ult. in a manner which reflected the highest credit upon all concerned, the choruses being especially well rendered, and the principal vocalists—Messdames Sinico, A. Sinclair, Arnim, and A. Sterling, Messrs. Pearson, Mellor, Christian, S. Smith, and Signor Foli—being highly successful in the solo parts. At the two performances of the "Messiah," on the 18th and 21st ult., with Mdle. Titiens, Madame Trebelli-Bettini, Mr. Sims Reeves, Mr. W. H. Cummings, and Herr Behrens as principals, large audiences were assembled, and the execution of the work was thoroughly satisfactory, with one exception—the omission of the air "The trumpet shall sound." This extraordinary circumstance arose, we understand, from the refusal of Herr Behrens to sing the air unless transposed into D \flat , an impracticable request, as all musicians must know, when the *obbligato* is performed as Handel wrote it, on a trumpet, and not on a cornet-à-pistons. As the directors of the Albert Hall invariably engage a first-rate trumpet-player for this important part, it must have been vexing indeed to have their good intentions thus frustrated; and we may reasonably ask how it happened that, as Herr

Behrens declined to fulfil the duty for which he was engaged at the first performance, his place was not supplied on the second occasion? Mr. Barnby conducted all these concerts with his accustomed ability.

ST. ANNE'S, SOHO.

THE first of four special Christmas Services was held on the evening of the 21st ult. at the above-named church. Through the praiseworthy efforts of Mr. Barnby, the musical arrangements have become a distinct feature at these services, and the church was well filled with a congregation the greater part of whom were eager to join their voices with those of the choir wherever such participation was solicited. The chief musical attraction was the "Christmas Oratorio" of John Sebastian Bach, a work which, more impressively than any other, conveys to the religious mind the glad tidings of "Peace on earth and goodwill towards men." The few choral portions of the Oratorio were extremely well rendered by the carefully-trained choir, and the airs and recitatives were delivered, on the part of individual members, with that true devotional feeling and total absence of self-assertion which is due to the religious character of the work and the intensely religious feelings of the master-mind which conceived it. At the conclusion of the Oratorio the "Hallelujah" Chorus from the "Messiah" was sung, the whole congregation joining, and for the first time in our life we felt this sublime inspiration of Handel's to jar upon our feelings; its introduction at this point seeming so thoroughly out of character with the preceding work. It is the Christ *born* which forms the great theme of rejoicing and contemplation in Bach's Oratorio, whereas it is the Christ *triumphant*, who has gained the victory over suffering and death, represented in the "Hallelujah" Chorus. Following immediately upon the final chorale of the Christmas Oratorio, with its reminiscences of the peaceful Pastoral Symphony preceding it, the chorus in question has the effect of a roof of sublime architecture being placed upon a humble cottage. Imagine for a moment the "Hallelujah" to follow directly upon the Pastoral Symphony in the "Messiah," and our meaning will be at once appreciated. Grateful as the public must feel towards Mr. Barnby for affording such excellent opportunities of hearing the music of John Sebastian Bach, we cannot but think this combination of two works, so distinct in their individuality and conception, to be decidedly unfortunate. The service was repeated on the 29th ult., and is announced for the 5th and 12th inst.

ROYAL ACADEMY OF MUSIC.

THE orchestral concert of the students of this Institution, which was given at St. James's Hall on the 2nd ult., attracted an audience filling every portion of the room. The first part of Professor Macfarren's Oratorio "St John the Baptist," which commenced the programme, gave an opportunity to Miss Bolingbroke of displaying to the greatest advantage her fine voice and distinct enunciation as the *Narrator*, many of her recitatives eliciting the warmest marks of approbation from the audience. The music of *St. John the Baptist* was entrusted to Mr. George, who sang carefully and steadily throughout. The choral portions of the work went extremely well, the fresh voices of the soprani especially being much admired; and so admirably was the beautiful chorus "This is my beloved Son" rendered that it was enthusiastically re-demanded. Two works by students were performed in the second part, the first a clever and effectively instrumented Overture, "The Bride of Abydos," by Mr. A. H. Jackson, and the second a "Magnificat," by Mr. Eaton Fanning, which gained the Lucas prize medal at the last competition, and is unquestionably a composition of very considerable merit, the treatment of the choir in several parts evidencing a power which will no doubt ripen with experience. The solo part in this work was excellently sung by Miss Marie Duval. The pianists were Miss Isabel Thurgood, who played in a dashing manner the first movement of Rubinstein's Concerto in D minor; Miss Evans, who gave an

unaffected reading of the last two movements of Sterndale Bennett's Concerto in C minor; and Mr. Bampfylde, whose rendering of Mendelssohn's "Rondo Brilliant" in B minor showed a real artistic feeling and the result of sound and legitimate training. Miss F. Thomas's clarionet *obbligato* to "Non più di fiori," well sung by Miss Marian Williams, also deserves much commendation. The other vocalists were Miss Leonora Braham, Miss Orridge—who sang the air "Fanciulle che il core" so well as to be unanimously recalled—and Mr. Charles Tinney. The concert was conducted by Mr. Walter Macfarren with his usual care and intelligence.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

It seems strange that we should have to journey as far east as the Shoreditch Town Hall to hear Schubert's Mass in F for the first time in London; but when the members of the above Association engaged Mr. Ebenezer Prout as their Conductor, they could scarcely expect that he would be content to remain a passive agent in their hands; and the unexampled success of their first concert for the present season, on the 27th November, has fully proved that his counsels have been in the right direction. So excellent a rendering of a work which could scarcely have been familiar to many of the choral body reflected the highest credit, not only upon the Conductor, who must indeed have laboured hard in the task of preparation, but upon the singers, who, although we presume all amateurs, gave ample evidence both of the will and the power to grapple with the difficulties of their interesting task. The religious fervour with which the beautiful "Kyrie" was delivered produced a marked effect upon the auditors; and the "Gloria" with its many movements, including the *Trio* "Gratias agimus," went almost faultlessly throughout, the fugue "Cum sancto spiritu," which severely taxed the capabilities of the choir, being especially worthy of commendation. The "Credo," a lovely setting of the text, and appropriately subdued in the accompaniment, was sung most impressively, and the "Sanctus" (although to our mind the weakest portion of the Mass) was given with the utmost care, as if the executants had resolved to show their reverence for their work by bestowing equal attention upon every part of it. The "Benedictus," a canon for two sopranos and two tenors, remarkable for the variety of the accompaniment throughout, went well, and was warmly applauded, particularly by that section of the audience unaccustomed to listen to the more elaborate combinations of voices and instruments. The "Agnus Dei," a charmingly peaceful movement, leading to the "Donna nobis"—in which, like Beethoven's Mass in C, the subject of the "Kyrie" is returned to—concluded the work, which had been listened to with extreme delight by an audience filling every part of the Hall. Every praise is due to the solo singers—Miss Marie Duval, Miss Geddes, Miss Pauline Featherby, Messrs. H. Guy, Goodwood, and Thurley Beale—Miss Duval especially distinguishing herself in the many soprano solos with which the composition abounds. The orchestra was extremely good; and the conducting of Mr. Prout, whilst devoid of any superabundant energy, was so calm and dignified as to inspire every person concerned in the interpretation of the Mass with the fullest confidence. We have but space to record that the miscellaneous second part was composed of such classical materials as to induce a belief that the new Conductor has resolved to indoctrinate those who have placed their confidence in him with the true principles of art.

THE Monday and Saturday Popular Concerts have continued to attract during the past month as numerous and appreciative audiences as ever. There has been but little absolute novelty in the programmes; but the works already established in favour with the frequenters of these concerts have been rendered to perfection. Amongst the pianists we may mention Mdlle. Mehlig, Miss Agnes Zimmermann, and Mr. Charles Hallé; and Madame Norman-Néruda, by her excellent leading of the most exacting quartets, has fully sustained her reputation as one

of the first classical violinists of the day. The series of concerts has now been brought to a close until after the Christmas vacation.

THE competition at the Royal Academy of Music for the Westmorland Scholarship and Potter Exhibition took place at the Institution on Monday the 18th ult., the examiners being Mr. F. R. Cox, Mr. W. Dorrell, Mr. M. Garcia, Mr. H. C. Lunn, Mr. Walter Macfarren, Mr. A. Randegger, Mr. Brinley Richards, Dr. Steggall, and the Principal, Professor Macfarren. The results were as follows: Westmorland Scholarship (for which there were 19 candidates)—Miss Marian Williams, elected; Miss Annie Albu, highly commended. Potter Exhibition (12 candidates)—Miss Kate Steel, elected; Miss Margaret Bucknall, highly commended; Miss Fanny Boxell, commended. The Balfe Scholarship (endowed from the proceeds of the Balfe Memorial Festival in July 1876, in memory of Michael William Balfe) was also competed for, the examiners being Mr. H. C. Banister, Mr. M. Garcia, Mr. H. C. Lunn, Mr. Walter Macfarren, Mr. A. Randegger, and the Principal. There were five candidates, and the scholarship was awarded to Master William Sewell.

THE Leeds Triennial Musical Festival will take place in the Town Hall about the end of September next. The committee has for some time past been in active operation, and two or three new and important works are expected to be produced. As an indication of the probable pecuniary success of the Festival, it may be stated that in a few weeks a guarantee fund of over £8,000 was subscribed by a limited number of gentlemen. The fund is now to be thrown open to the general public for subscription, when a large addition to it is expected. Professor Macfarren is engaged in writing an Oratorio for the Festival, the subject being "Joseph," the Professor's promise to write for the committee having been secured shortly after the Festival in 1874, when his "St. John the Baptist" was performed. It may be mentioned as a singular coincidence that Sir Michael Costa, the Conductor in 1874, is reported to be writing an Oratorio on the same subject.

THE following correspondence will show that the indefatigable labours of Mr. Townshend Smith, conductor and hon. sec. of the Hereford Musical Festivals for so many years, have been appreciated and recognised as they deserve:—

"2, Lowndes Street, Nov. 27, 1876.
 "Dear Sir,—I undertake the agreeable office, in the name of the president and stewards of the late Hereford Musical Festival, of handing to you a purse of £30, contributed by the above-named gentlemen. We ask your acceptance of this, not that it will repay you for all the anxious cares of your conductorship, but in the hope that you may look upon it as a token that we have not been unmindful of your untiring energy and skill, now, as on former occasions, in directing the Festival to so eminently successful an issue.—I am, yours truly,
 "JOHN H. ARKWRIGHT, Chairman.

"G. Townshend Smith, Esq."

"To the Lord Bateman, President, J. H. Arkwright, Esq., Chairman, and the Stewards of the Hereford Musical Festival.

"The Close, Hereford, Nov. 30, 1876.
 "My Lords and Gentlemen,—Accept my grateful thanks for the kind and liberal way in which you have shown your appreciation of my services; the good feeling evinced by the gift enhances its value. I have always laboured most earnestly to make the Hereford Festival creditable in a musical point of view, pleasant to those employed, and remunerative. I feel deeply obliged to the stewards, the members of my profession, and the press for all the welcome compliments which they have paid me; these alone would have been highly prized as evidences of esteem.—I have the honour to be, my Lords and Gentlemen, your obedient, faithful, and grateful servant,
 "G. TOWNSHEND SMITH,
 "Conductor and Hon. Sec. of twelve Hereford Festivals."

THE Schubert Society, under the conductorship of Herr Schuberth, gave its Eleventh Soirée Musicale on the 13th ult., at the Beethoven Rooms. Among the more prominent of the long list of vocalists who appeared we may mention the names of Madame L. Gage, Madame Rosetti, Madame Schuberth, Miss Alison Leigh, and Mr. Bishenden. Solos on the pianoforte were given by Miss McCarthy and Miss Albrecht. The programme was a long and varied one. Madame Gage received an encore for her rendering of "La Stella," by Millotti, and Miss Alison Leigh displayed a most promising contralto voice. The accompaniments were played by Mr. Samson and Herr Schuberth.

At the Christmas General Meeting of the Royal Society of Musicians, Mr. W. H. Cummings was elected Honorary Treasurer, in place of the late Mr. G. F. Anderson.

MR. W. S. HOYTE gave a concert at the Assembly Rooms, St. John's Wood, on the 5th ult., which was numerously attended. In all his pianoforte solos—which comprised Sterndale Bennett's Sonata "The Maid of Orleans," a Fantasia by Liszt, and a group of minor compositions by Chopin, Henselt, Silas, &c.—Mr. Hoyte was warmly applauded, and several times recalled to the platform. The programme also included three movements of Beethoven's Trio (Op. 97), and Mendelssohn's Trio in C minor, in which the concert-giver was ably assisted by Herr Wiener (violin) and Herr Daubert (violinello). The vocalists were Madame Alice Barth, Miss Marion Severn, and Mr. Stedman, all of whom were highly successful; Mr. Stedman's singing of a new song by Berthold Tours, "I'll crown thee Queen," being especially admired, and Henry Leslie's graceful Trio "Memory" eliciting well-deserved marks of approbation.

ON Advent Sunday, special musical services were held in Christ Church, Mayfair. In the morning Dr. Stainer's Anthem "Hosanna in the highest" was effectively rendered. At the evening service the usual Choir of the Church was augmented by Messrs. Barrett, De Lacey, Thornton, and Moss, of St. Paul's Cathedral, who kindly volunteered their services. The following music was sung: the Canticles to Parry's Service in D, and two Anthems, viz., "Who is this?" Dr. Arnold, and "O Saviour of the world," Sir John Goss. Tallis's Responses were used. The sermon in the morning was preached by the Vicar, and that in the evening by the Rev. Cosmo R. Gordon, D.D., Incumbent of Grosvenor Chapel. The musical portion of the services was under the direction of Mr. R. Stokoe, who presided at the organ.

THE annual concert for the benefit of the Orphanage of H.M. Customs was given in St. James's Hall on the 7th ult., under the direction of Mr. W. Phillips. The success, pecuniarily and artistically, was all that could be desired. Mdme. Edith Wynne, Miss Mary Davies, Mdle. Enriquez, Miss Bolingbroke, Mr. W. H. Cummings, Mr. H. Guy, Signor Caravoglia, and Mr. Maybrick were the vocalists, and Miss McManus, a pupil of Sir Julius Benedict, the pianist. Sir Julius Benedict and Mr. Fountain Meen were the conductors.

A MUSICAL performance was given by the pupils of the London Society for Teaching the Blind at Upper Avenue Road, Regent's Park, on the 18th ult., conducted by Mr. Edwin Barnes, Professor of Music at the Society's Schools. An excellent selection of part-songs was well rendered, and organ and pianoforte solos from the works of Bach, Beethoven, Handel, and Mozart were played by the pupils in a manner which reflected the highest credit upon their instructor.

THE South Norwood Musical Society gave its second concert of the season on the 18th ult., and performed Mendelssohn's "As the hart pants" and the same composer's "Hear my prayer," together with a selection of secular music. Miss Jessie Royd sang the principal solos with much taste and effect, and Miss Bawtree contributed a new Christmas song by the Conductor and won a unanimous encore. The chorus-singing was very good, especially in "Hear my prayer." Mr. W. J. Westbrook, Mus. Bac., Cantab., conducted.

A COMPETITION for the appointment of soprano in the choir of South Place Chapel, Finsbury, took place on Monday, the 11th ult., when twenty-six candidates presented themselves. The choice of the committee fell upon Miss Kathleen Grant. The vacancy was caused by the resignation of Miss Marie Duval.

ON Thursday evening the 14th ult. the first musical evening of the South London Musical Club was held at the Angell Town Institution, Brixton. This Society, established for the purpose of affording its members opportunities for the practice of high-class concerted vocal music, has been in existence for some years, but has recently been placed on a new footing, under the able direction of Mr.

I will sing of Thy power.

January 1, 1877.

Psalm lix., vv. 16, 17.

FULL ANTHEM IN FOUR PARTS, WITH TENOR SOLO.

ARTHUR SELLIVAN.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen St. (E.C.) New York: J. L. PETERS, 843, Broadway.

Allegro Moderato.

TREBLE.

ALTO.

TENOR
(sve. lower).

BASS.

ORGAN.
♩ = 108.

Allegro Moderato.
Gt. Diap. & Full Swell.
Ped.

I will sing of Thy pow'r, O God, I will sing of Thy
I will sing of Thy pow'r, O God, I will sing of Thy
I will sing of Thy pow'r, O God, I will sing of Thy
I will sing of Thy pow'r, O God, I will sing of Thy

pow'r, O God, and will praise Thy mer - cy be-times . . .
pow'r, O God, and will praise Thy mer - cy be -
pow'r, O God, and will praise Thy mer - cy be-times in the morn -
pow'r, O God, and will praise Thy

in the morn - ing, in the morn - - - ing,
- times in the morn - ing, the morn - - - ing,
- - - ing, and will praise Thy mer - cy,
mer - cy be - times . . in the morn - - - ing, I will
and will
I will sing, will sing of Thy pow'r, O God,
sing of Thy pow'r, . . .
praise Thy mer - - - cy be - times in the
and will praise, will praise Thy mer - cy in the
and will praise, will praise Thy
and will praise, will praise Thy mer - cy be - times in the

morn - ing, Thy mer - cy be-times in the morn - ing, Thy mer - cy be -

morn - ing, Thy mer - cy be-times in the morn - ing, Thy mer - cy be -

Name, . . Thy mer - cy be-times in the morn - ing, Thy mer - cy be -

morn - ing, Thy mer - cy be-times in the morn - ing, Thy mer - cy be -

- times in the morn - ing, will praise Thy mer-cy be-times in the morn - ing,

- times in the morn - ing, will praise Thy mer-cy be-times in the morn - ing,

- times in the morn - ing, will praise Thy mer-cy be-times in the morn - ing,

- times in the morn - ing, will praise Thy mer-cy be-times in the morn - ing,

Full Sw

f I will sing of Thy pow'r, I will sing, will sing of Thy pow'r, O God,

I will sing, will sing of Thy pow'r, O God,

I will sing, will sing of Thy pow'r, O God,

f I will sing, will sing of Thy pow'r, O God,

f *Gr.*

and will praise Thy
I will sing of Thy pow'r, and will praise Thy
and will praise Thy
I will sing of Thy pow'r, and will praise Thy

mer - cy be - times . . in the morn - ing.
mer - cy be - times . . in the morn - ing.
mer - cy be - times . . in the morn - ing.
mer - cy be - times . . in the morn - ing.

Andante. **TENOR SOLO.**
Andante. ♩ = 76. For Thou hast been my de - fence and re - fuge in the day of my
Ch. Org. p
Manualls only.

trou - ble, my de - fence . . and re - fuge, my de - fence and re - fuge in the

cres.
day of my trou - ble. My strength will I as - cribe un - to Thee, for

Sw. Org. cres.

dim.
Thou art the God of my re - fuge, for Thou art the God of my re - fuge, Thou art the

p
God of my re - fuge. For Thou hast been my de - fence and re - fuge

dim. p

cres. Ped. dim.
in the day of my trou - - ble, in . . . the day of my trou -

cres. dim.

Sw. Choir 8 & 4 ft. Sw.
- ble, Thou hast been my re - fuge in my trou - ble.

Vivace.
Un - to Thee, O my strength, will I sing, ...

ALTO.
Un - to Thee, O my strength, will I sing, ...

TENOR (Sve. lower).
Un - to Thee, O my strength, will I sing, ...

BASS.
Un - to Thee, O my strength, will I sing, ...

Vivace. ♩ = 120.
Gt. *f*
Ped.

Un-to Thee, O my strength, will I sing, un - to Thee, O my
Un-to Thee, O my strength, will I sing, un - to Thee, O my
Un-to Thee, O my strength, will I sing, un - to Thee, O my
Un-to Thee, O my strength, will I sing, un - to Thee, O my
strength, un - to Thee, O my strength, will I sing, un-to Thee, O my
strength, un - to Thee, O my strength, will I sing,
strength, un-to Thee, O my strength, will I sing,
strength, un-to Thee, O my strength, will I sing, un - to Thee, O my strength, will I sing,

strength, will I sing, un-to Thee, O my strength,
 un-to Thee, O my strength, will I sing,
 un-to Thee, O my strength, will I sing,
 un-to Thee, O my
 will. . I sing, un-to Thee will I sing, un-to Thee will I sing,
 will I. . sing, un-to Thee will I sing, un-to Thee will I sing,
 unto Thee, O my strength, unto Thee will I sing, un-to Thee will I sing,
 strength, will I sing, un-to Thee will I sing, un-to Thee will I sing,
 unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O
 unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O
 unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O
 unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my
 God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my
 God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my
 God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my

re-fuge and merci-ful God, For Thou, O God, art my
 re-fuge and merci-ful God, For Thou, O God, art my
 re-fuge and merci-ful God, For Thou, O God, art my
 re-fuge and merci-ful God, For Thou, O God, art my

re-fuge . . and . . . my mer-ci-ful God. A-men.
 re-fuge . . and . . . my mer-ci-ful God. A-men.
 re-fuge . . and . . . my mer-ci-ful God. A-men.
 re-fuge . . and . . . my mer-ci-ful God. A-men.

rall.

C. St.
glees
Club
and
Mr. I.
song
Steve

On
Chur
in co
the d
of th
was l
thee
Mast
Stanl
condu

Ser
Jadas
He
Conse
is one
not y
them
additi
he ha
orche
From
shoul
maste
ideas,
short,
the se
in its
the v
show

The
Marc
decide
monie
exerte
compe
but, o
subje
the ef
tina a
succes
very n
again
Intern
carrie
such
Herr
excell
a "St
mover
subje
while
begins
häuser
and w
in A
sugges
of his
the w
admira
work
called
seldon
Jadass
out.
either

C. Stevens. The programme mainly consisted of quartets, glees, and choruses, interpreted by the members of the Club. The bass songs "I fear no foe," sung by Mr. Twiss, and "The Diver," by Mr. Wilton, were redemanded, and Mr. E. G. Richardson gave a good rendering of Molique's song "When the moon is brightly shining." Mr. C. Stevens accompanied.

On Thursday evening the 14th ult., at Holy Trinity Church, Paddington, a most effective Service was rendered in connection with the opening of the new organ, under the direction of Mr. Edwin Barnes, organist and director of the choir, who presided at the organ. The service used was Hopkins in F, and the anthem, "I have surely built thee an house," Boyce. The soli parts were sung by Master Pitts, Messrs. Birch, Frost, Stedman, Hanson, Stanley Smith, and Ralph Wilkinson. Mr. J. E. Street conducted. The sermon was preached by Canon Miller.

REVIEWS.

BREITKOPF AND HÄRTEL, LEIPZIG.

Serenade (No. 3, A major), for Orchestra. By S. Jadassohn. Op. 47.

HERR JADASSOHN, one of the professors at the Leipzig Conservatorium, and a pupil of the late Moritz Hauptmann, is one of the many German composers whose works have not yet become known in this country, though some of them enjoy considerable reputation on the Continent. In addition to numerous pianoforte pieces and transcriptions, he has written three Symphonies and three Serenades for orchestra, of which latter the third now lies before us. From this specimen of Herr Jadassohn's work, we should judge him to be an excellent musician, thoroughly master of all the technique of his art, possessing fluency of ideas, but of no absolute individuality of style—one, in short, who would occupy a more than respectable place in the second rank of composers, but to whom the gift of genius, in its highest sense, has been denied. A short account of the various movements of which the work consists will show upon what we ground our opinion.

The Serenade opens with an Introduction, *Tempo di Marcia*, in A major. The subjects of this movement are decidedly pleasing, though the style, especially in the harmonies, reminds us of Schumann, who seems to have exerted considerable influence over the mind of our composer. The introduction is in regular symphonic form, but, owing to the complete change of tempo for the second subject, the unity of the whole is impaired, and to our mind the effect of the movement is "patchy." No. 2, "Cavatina and Intermezzo" in F major, is in our opinion the most successful part of the work. The Cavatina, in ♩ time, is very melodious, and charmingly orchestrated, though here again are slight traces both of Schumann and Spohr; the Intermezzo is an extremely clever canon in the octave, carried through the entire movement of twelve pages with such skill as never to appear in the least dry or laboured. Herr Jadassohn may be heartily congratulated on this excellent specimen of his workmanship. The third number, a "Scherzo à Capriccio" in D minor, is a very spirited movement, but not very original in its themes, the chief subject reminding us of Weber's "Momento Capriccioso," while the "Più Allegro" in the major (p. 80 of the score) begins like the introduction to the second act of "Tannhäuser." The Scherzo is developed at considerable length, and would doubtless be effective in performance. The Finale, in A major, is another very good piece, but again strongly suggestive of Schumann, especially of the first movement of his Symphony in C. Throughout the whole Serenade, the writing is highly finished, and the instrumentation admirable, often ingenious, and never too noisy; but the work has not sufficient originality to entitle it to be called a production of genius. Actual reminiscences are seldom to be found in it; but the indirect influence of Herr Jadassohn's predecessors is more or less apparent throughout. It must not be supposed that in saying this we intend either to condemn or depreciate the work: if every composi-

tion not of the highest order of genius were to be excluded from our programmes, the *répertoire* of concert-givers would indeed be limited.

SCHLESINGER, BERLIN.

Oberon. Romantische Oper, in drei Acten. Englischer-Original Text von J. R. Planché. Deutsch von Th. Hell; in musik gesetzt von Carl Maria von Weber. - Partitur.

THE full score of "Oberon"—never before printed—is now, thanks to the spirited Berlin publisher, before us, and issued in a form which cannot fail to gratify the most enthusiastic lovers of the composer's works. Unless the circumstance of the Opera having been originally produced in this country will sufficiently account for the fact, it seems almost incredible that in the land of the composer's birth, whilst the printed score of "Der Freischütz" has been for so many years available, "Oberon" could only be performed from manuscript copies. As it is just possible that, in consequence of the difficulty of obtaining a score, the charming music of Weber's latest Opera may have been comparatively but rarely heard, we have much pleasure in drawing attention to its publication, and sincerely hope that it may have the effect of bringing the work more prominently before the public, both in England and Germany.

NOVELLO, EWER & Co.

Eighteen Two-part Songs; with Pianoforte accompaniment. Composed by Anton Rubinstein. Op. 48 and 67. The English version by Natalia Macfarren.

IF Herr Rubinstein's marvellous executive powers occasionally tempt him to think more of his fingers than of his music in writing for the pianoforte, he makes ample amends for this failing in his vocal compositions, where, unfettered by any distracting influences, he strives only to give the most eloquent expression to the words. We could name many of the songs of this composer which possess an indescribable charm, although so unpretentious as to make us wonder that they can be the production of one who in his Pianoforte Concertos gives us passages bristling with such difficulties as to appal even the most agile performer. The eighteen Two-part Songs now before us are remarkable for purity of melody and simplicity of construction, some indeed being so unambitious and quiet, both in the voice-part and accompaniment, as scarcely to win their way to our highest favour on a single hearing. Others strike us at first, by their excessive originality of treatment, as being the carefully finished cabinet pictures of an artist who, even in these comparatively trifling works, sufficiently shows us that he dares to think for himself. From this collection of vocal pieces it would of course be impossible to do more than point out a few which strike us as being of exceptional merit; but as we have already expressed our opinion of their general worth, it will of course be understood that we merely indicate a preference which equally ardent admirers of the work might dispute. No. 1, "The Angel," a lovely theme, with a placid triplet accompaniment throughout, should appeal powerfully to those who desire really religious music instead of music to religious words. The voice-parts are extremely easy, and the whole song a gem. No. 3, "The Homestead," most appropriately expresses the feeling of the poetry, and contains some beautiful figures in the accompaniment. No. 5, "The Wanderer's Night Song," beginning dreamily with the dominant rising four octaves, in the pianoforte part, achieves much by simple means, and will no doubt become a favourite with vocalists. No. 8, "The Cloud," commencing in D minor, and changing to the tonic major, on the words "Refresh'd are the pastures," has a flowing melody, in 9-8 rhythm, carefully and effectively harmonised. No. 9, "The Happy Birds," has just enough of the "trillo" in the accompaniment to identify it with the subject, and the tuneful theme to which the words are wedded never soars too high for the moderate compass of the average vocalist. No. 11, "Twilight," curiously enough, commences precisely like No. 5, with the dominant rising in octaves,

and in the same key. The song, however, is totally unlike its companion, and is exceedingly effective. No. 12, "Autumn sadness," begins with twenty bars entirely unaccompanied, the pianoforte then stealing in with an elegant figure against the first voice-part. This is one of the most expressive and melodious songs in the book. No. 13, "The Song of the Summer Birds," has a most attractive subject, and is charmingly accompanied throughout; the conversational bits between the two voices being also an interesting feature in the little composition. No. 14, "In the Wood," beginning with a chromatic descending passage, on a dominant pedal, for the pianoforte, starts afterwards most effectively with the two voices accompanied only by the right hand; the left hand, during the opening phrase, commencing every alternate bar with an arpeggio. There are many points in this composition which cannot be too highly praised; but the absence of any pedantic display is as obvious in this as in every song throughout the book. No. 17, "Rest after Storm," has a quiet melody, with an agitated semiquaver accompaniment. This song is full of dramatic feeling, the dying off of the voices on the dominant, to the words "Rest thee," being especially worthy of notice. No. 18, "The Lotos flower," is a quiet and effective colouring of the words, a syncopated figure in the accompaniment for the left hand giving much character to the subject. In the translation of the German poetry, Mdme. Macfarren has been especially careful to reproduce the feeling of the composer in setting the original text, by using equivalent words wherever possible; and the manner in which she has performed her difficult task is deserving of high commendation. To those who admire the two-part songs of Mendelssohn, a volume so thoroughly in the spirit of these beautiful compositions, and yet so instinct with that individuality which characterises all Rubinstein's works, should be warmly welcomed, and we have little doubt that the book will speedily make its way to the popularity it deserves.

Legende, pour le Piano.

Impromptu-Caprice, pour le Piano.

Composée par Oliver A. King.

Five pieces for the Pianoforte.

Composed by A. C. Mackenzie, Op. 13.

A LIMITED number of those into whose hands Mr. King's *Legende* and *Impromptu-Caprice* may fall are certain to regard them not only for their own sake, but for the measure in which they excite expectation of good things to come from the same source. There can be no doubt of the fact that the present is an anxious time in the history of English music. A generation of native composers is passing away, which in no mean degree has sustained the repute of our country; and as one and another join the majority, we look around for their successors, not always with confidence in our ability to find them. The most sanguine amongst us cannot regard the prospects of English art in the next generation without foreboding. From Dan to Beersheba the land, if not wholly barren, gives no evidence of coming plenty. Music, it is true, augments its votaries by thousands from year to year. Never did such an army of men and women court the favour of publishers as now, and never did such a flood of new works issue from the press. But, unhappily, the votaries are simple worshippers, not prophets and apostles of art: the army is made up of rank and file, led only by corporals and sergeants, and the new works are like ripples which subside and are forgotten as the breeze passes. Under circumstances like these every fresh man who starts up with proof of ability becomes a centre of eager and, it may be, exaggerated hopes. Our wish is father to the thought that he may stand a Saul among his fellows, nor can disappointment check the ardour with which we are prepared to welcome his successor. This is why all who know how much promise centres in the composer of the two works now before us turn to them with something like anxiety. Mr. King—he will not be offended if we regard him as still a lad—early attracted attention by the manifest way in which his destiny as a musician was marked out, nor has his boyish talent ceased to develop in a manner equally marked, during the time of the studies

he is still carrying on at the Leipsic Conservatory. His ultimate rank in art it would be imprudent to forecast, seeing, as all who have eyes must see, how many elements more uncertain than talent are factors in the problem. But from a musical point of view, the youth who can produce such music as we have here, ought now to fix, and ultimately to justify, the regards of his countrymen. A glance at the *Legende* is sufficient to prove this. Without laying stress upon the fact—surprising, nevertheless, in our day—that Mr. King has written his charming *Andantino* in an orthodox style, we may point out the masterful treatment the subject receives from first to last. Not only is the music adapted to the fullest resources of the pianoforte within its scope, but its interest is increased and its beauty enhanced by devices which are many and ingenious without being strained and embarrassing. In this respect it reminds us of Schumann, whose gracefulness of thought as well as elaboration of method is also reflected. The *Legende* is by no means easy to play, but it is better worth the trouble of mastering than many a more ambitious creation signed by a well-known name. The *Impromptu* opens with an *Allegro agitato* in B flat minor of fairy-like lightness and grace. This constitutes the body of the work; but even as Schubert has interjected many of his most serious and tender thoughts into music of equal levity, so here the quick movement is broken by a *Larghetto*, in the tonic major, upon which the player is likely to linger with fondness. The whole piece is a work of art in its way, and to whatever distinction Mr. King may attain in days to come, he will see no reason for shame in his youthful effort.

Mr Mackenzie's "Five Pieces" must by no means be confounded with the general run of modern effusions for the pianoforte. They are the work of a man who, before he took pen in hand, found something to say, and then said it in a style which, if not his own in the fullest degree, possesses much of the charm of novelty. The composer has evidently been a diligent student in the school of Schumann, whose influence we imagine ourselves able to detect both in his thoughts and mode of expression. Here, however, is not the smallest cause for blame. To say nothing of the fact that we get a change from the abounding mannerisms of Mendelssohn, we find a deeper poetry and fuller, richer utterance than are common. Mr. Mackenzie writes with a free hand, and here and there occur points to which adherents of the "prunes and prism" school would take exception. There is a purpose, however, in all he does, and the result, as a rule, vindicates the means adopted to secure it. But the leading features in these little pieces are an ingenious fancy and much power of characterisation. A good deal of music is elegantly made and pleasant to hear while destitute of all power to impress. Of such is not the music before us. It has been thought out by a mind able to think, and has an intention which the composer contrives to reveal with all needful clearness. That the pieces are, neither in this respect nor in any other, of equal merit, may at once be granted, but all leave upon the hearer's mind an impression that, while the composer is not "talking for talking's sake," he has the faculties of speech which are necessary to justify him in talking at all.

The Church Service, set to Music in the key of F. By Edward Hodges, Mus. Doc. Edited and published under the supervision of his daughter, Faustina H. Hodges.

WE are not sure that Miss Hodges has added to her own reputation as a musician of taste by editing the above Service of her father's. It is true the work is as free from grammatical errors as we should expect from a Mus. Doc., it being quite possible to defend the double false relation between treble and tenor, and tenor and bass, in the eighth bar of page 8. But there is a want of breadth and solidity about the whole work, and the composer has striven to maintain the musical unity of his production at the expense of the words, by setting strongly contrasted sentences to music identically the same. The opening subject of the "Te Deum" is evidently intended to be the main feature of the whole work. It serves as the commencement of the "Jubilate," "Gloria in excelsis," "Magnificat," and "Nunc Dimittis." In the dominant it

is set to the words "To thee all angels cry aloud," and to the latter half of the three Glorias: and twice more it reappears in the "Te Deum"—once in the sub-dominant, as a song of triumph at the words "Thou sittest at the right hand of God," and again in the mediant, associated with the words of supplication "Make them to be numbered with Thy saints." The "Ter Sanctus" is very properly set to the music which accompanies the same theme in the "Te Deum;" but we hardly see why it should serve also for the commencement of the three Glorias. From a purely musical point of view, neither of the subjects of which we have spoken is sufficiently original to bear such constant repetition.

The voice parts are, on the whole, written smoothly, but few choirs will be found to contain trebles possessing a compass of two octaves and a tone. It is a misfortune that no indication whatever is given of the intended time of the several numbers; but if the "Te Deum" be taken at the most moderate pace which the genius of the composition suggests, it is difficult to imagine how any choir could articulate the rapid utterance of the words "Thou art the King of Glory," still less the following verse, where the trebles have to reiterate a high F sharp. These verses, moreover, follow the preceding by a very abrupt transition, which would render their attack the more difficult.

There is, nevertheless, much in this Service that is melodious: some parts are almost striking. It can hardly advance the standard of cathedral music; but to those who regard Jackson in F as an ideal Service it will be welcome.

It is quite within the grasp of parish choirs, and the only difficulty the accompaniment presents is one which the most accomplished organist is no more able to overcome than the veriest tyro, as it involves the employment of a B flat, which is below the compass of the instrument. Perhaps the best parts of the work are the "Gloria in excelsis" and the "Evening Service." The latter would doubtless become popular with country choirs.

The New Israelitish Anthem—Lost Israel Identified. By W. Thackway.

We can perhaps best give our readers an idea of this peculiar work by saying that on the title-page it is described as "being a brief sketch in verse of certain statements set forth in the work entitled 'Forty-seven Identifications of the British Nation with the Lost House of Israel,' by Mr. Edward Hine, to whom this Anthem is, by permission, respectfully inscribed by the composer." The music is worthy of the subject; and we strongly advise Mr. Thackway for his next effort to versify and compose either Paley's "Evidences" or Butler's "Analogy," both of which are, we firmly believe, quite as well adapted for musical illustration as Mr. Hine's book.

Lightly, gently ply the oar. Part-Song for a double Chorus. Words by H. T. Bywater.

Soldier rest. Four-part Song. Words by Sir Walter Scott.

Composed by H. T. Bywater.

THE "Part-song for a double Chorus" is not so pretentious as the title-page might lead us to expect, for in no place are the two choirs united, save in the final chord. In a drawing-room the effect of this little composition would be good, the intention being that the choir of rowers, consisting of Alto, two Tenors, and Bass, should be before the audience, and that of the friends on shore welcoming them home, consisting of mixed voices, in an adjoining room. The air "Home, sweet home" is well woven in, and a good point is gained near the conclusion by the responses of the rowers to those assembled on shore. The voice parts are generally well written; but we should much prefer, in the first bar of the "Allegretto," on page 6, D for the last bass note, the descent of the A being to us particularly unpleasant. The second song is a quiet melody, carefully accompanied, and containing some fair points of imitation, the "Coda," with the final plagal cadence, effectively expressing the words. As the composer tells us that it is to be "sung without accompaniment in the key

of D flat," we do not understand why it is published in C. Are the singers to suppose that they are singing it in C, and the conductor secretly to start them in D flat?

LAMBORN COCK.

Ask me no more. Song, for Soprano or Contralto. Written by Alfred Tennyson. Composed by Herbert S. Oakeley.

THE words of the song before us, from Tennyson's "Princess," are excellently adapted for musical treatment, and the Edinburgh Professor (who published this composition before he had won more than a professional title to his name) has given us a highly effective setting of the poetry, if anything perhaps slightly erring on the side of an undue display of harmony. The theme, commencing in C minor, and richly accompanied, has a burst in the tonic major which reminds us too much of many modern songs, but will no doubt be regarded by vocalists, who are unmoved by such considerations, as an extremely telling point. There is an air of refinement and an evidence of artistic power throughout the song which must commend it to the notice of every intelligent listener; and although, as we have said, somewhat over elaborated, it will be universally recognised as the conscientious work of a highly accomplished musician.

ASHDOWN AND PARRY.

Bourrée, in F major, for the Pianoforte.

Le Trianon (Gavotte), for the Pianoforte.

Composed by J. Theodore Trekell.

MR. TREKELL has thoroughly caught the spirit both of the *Bourrée* and *Gavotte*. The themes of the first, in F major and D minor, are extremely melodious, and the harmonies quite in sympathy with those of the composers who have left us so many specimens of this old dance tune. "Le Trianon," too, is a genuine *Gavotte*, which cannot fail to become popular with players and listeners.

WEEKES AND CO.

Masonic Music, consisting of an Anthem, Sanctus, Odes, Marches, &c., appropriate for the Ceremonies in Craft-working, &c. By Frederick C. Atkinson, Mus. Bac., Cantab.

NOT being ourselves Masons, we are unable to say how far the contents of this little work are adapted to fulfil the object at which they aim, but must confine ourselves to their musical aspect. The book contains, first, an Opening March, then an Anthem in three movements, "Behold, how good and joyful," a Sanctus, Procession Music, four Odes, and a Closing March. Mr. Atkinson has evidently had to write under considerable restrictions, but, so far as we are in a position to judge, he has been very successful. His ideas are always pleasing, and the treatment shows the hand of a practised musician, the consecutive octaves on page 14 between first tenor and bass being evidently a mere slip of the pen. The whole of the vocal music is, of course, for male voices. The Anthem is very good, though we care less for the opening baritone solo than for the two numbers which follow. The Odes are, excepting the last, "Hail, Masonry Divine!" mere part-songs, but are effectively written; while the last is for tenor solo and unison chorus, with piano accompaniment, and with a large mass of voices would be very telling. The instrumental parts of the music we also like. Mr. Atkinson has produced a little manual which we should think would be very acceptable at Masonic meetings where music forms a part of the ceremonial.

Longing. Song. Words by "Anon."

The Return. Song. Words by "Anon."

Music by E. Newbatt.

BOTH these songs appear to have been originally published at Port Elizabeth, but we have given the name of the London agent. If the melody of the first compo-

sition sounds somewhat sickly, it must be remembered that the words are in sympathy with it. Nothing can be said, in a musical point of view, against either the theme of the song or its accompaniment; but composers must bear in mind that the "weariness" they are constantly expressing in their ballads is very apt to be communicated to the auditors. We prefer the next song, "The Return," although it is merely a pretty waltz, with a somewhat common-place prayer at the conclusion of each verse, which latter Mr. Newbatt tells us "may be sung as a four-part chorus." With a drawing-room audience the song will be tolerably certain to please, more especially if the listeners have not yet discovered what we cannot but term the "trick" of these semi-religious ballads.

[In the review upon Lampadius's life of Mendelssohn, which appeared in our last number, we stated that the work had, until now, been "quite unknown in this country." *The Musical World*, however, reminds us that the biography was published in that journal in 1854, translated by Mr. J. V. Bridgeman. It is scarcely perhaps necessary to say that what we intended to convey to our readers was the fact that the work had not been translated and published by an English bookseller, like the many other musical biographies which have lately appeared. We are nevertheless glad, on the authority of our contemporary, to retract our assertion that until now it was "quite unknown in this country."—THE WRITER OF THE NOTICE.]

FOREIGN NOTES.

As was to have been expected, the great "national deed," as it is called, which has been accomplished at Bayreuth continues to agitate the minds of German musicians and amateurs. The storm of journalistic controversy raised under the immediate influence of the Nibelungen performances is, however, gradually subsiding now. Nor is this to be regretted. It has raged violently enough for months, making it positively unsafe for a reader not possessed of a robust nervous organisation to open one of the more energetic periodicals, lest he should find himself addressed in anything but flattering terms if his artistic creed happened to be at variance with the opinions expressed by the respective writers concerning the dominant question of the day. Meanwhile the controversy is passing into its second stage, and is being carried on in the shape of pamphlets, which will no doubt in a short time swell the already sufficiently voluminous Wagner-literature in Germany. But, after all, the chief questions involved are fortunately no longer those of an elaborate theory, the general truth of which will hardly any more be seriously questioned, but of principles the practical value of which will henceforth have to be demonstrated on the stage only. In addressing the audience, at the conclusion of the first series of performances at Bayreuth, the master, with characteristic arrogance, had spoken these words: "You have seen what we can do; it is for you to do the rest. If only you will, you have now an art." This curt utterance on the part of a man who—by the aid of the very audience he addressed—had just met with a triumph greater than any ever accorded to genius during lifetime, could not fail to produce a chilling effect even upon the most ardent among his admirers. It has alarmed a certain timid portion among critics of the old school, who hold that, even before the appearance of the author of the Nibelungen Tetralogy, something respectable had been done for the music-drama in the country of Gluck, Mozart, and Weber. There is no need, however, to share the dismal forebodings on the part of those in whose opinion the Wagner movement is undermining the very foundations of true art. Whatever may be said to the contrary, the poet-composer of the Tetralogy has founded his colossal art-work upon the accumulated inheritance of a great past. If the work thus constructed be a fallacy, past genius will certainly reassert itself with renewed vitality in the future, after the present increasing bias in its favour has passed away. Meanwhile the Germans may congratulate themselves upon the fact that genius of a very high order is still at work amongst them,

concentrating his marvellous energies upon the approximation to his own artistic ideal, and whose works, whatever our opinion of them as a whole, are at least full of valuable suggestions, which will, in the end, be sure to prove an immense benefit to the further development of the dramatic art in music.

It is intended, on the part of enthusiastic admirers of Herr Wagner, to make the Bayreuth Theatre the property of the nation. Herr Hahn, the energetic advocate of the "party of progress" in musical matters, and editor of the journal *Tonkunst*, has just opened a subscription for the purpose of raising the necessary funds, and with a view also of defraying the expense of annual standard performances of musical stage works at that building. It is now positively settled that a repetition of the performances of "Der Ring des Nibelungen" will take place during the present year.

Herr Wagner has been much fêted at Rome, whither he had gone in search of rest after his late fatigue. Among other honours of which he was the recipient, the Royal Accademia di Sa. Cecilia has nominated him *Socio Illustre*, being the highest dignity conferred by that institution.

While the principles which at present predominate in the management of our own operatic establishments would seem to exclude altogether that educational element which the performance of the masterpieces of a bygone period cannot fail to supply, our German neighbours, whose art institutions are for the greater part subsidised by the Government, are certainly more fortunate in this respect. Thus, at the Royal Opera at Berlin two works of Gluck, "Armida" and "Iphigenia in Tauris," have recently been performed within a week, and, according to the *Allgemeine Deutsche Musik-Zeitung*, in a manner worthy of the father of the modern music-drama. There can be no question that such revivals of standard works by older masters are of the highest importance at the present day, when the fundamental principles upon which Opera should be constructed are being discussed on all sides. At the same establishment Schumann's opera "Genoveva" is in course of preparation.

Rubinstein's "Die Maccabäer," which opera has been repeatedly performed at Berlin and Munich, was to have been given for the first time on the 13th ult. at the Russian capital.

Madame Schumann has lately made her appearance at a concert at Barmen, before an enthusiastic audience. Special homage was rendered to the great artist on the occasion, the pianoforte on which she played being adorned with flowers and evergreens.

Some time ago we had occasion to mention in these columns the performance at Berlin, before a select circle of connoisseurs, of an opera by J. H. Franz (Count Hochberg), entitled "Der Wärfwolf." Some highly-characteristic songs, by the same composer, formed part of a recent concert at the Prussian capital. A growing popularity is predicted for the productions of this gifted amateur.

At Leipzig the Subscription Concerts of the *Gewandhaus* continue their standard performances of classical music, while at the same time duly regarding the claims to obtain a hearing on the part of the works of contemporary composers. Among the novelties lately introduced may be mentioned a Symphony (No. 3) by Jadassohn, and a vocal and instrumental work by H. Hofmann, entitled "Das Märchen von der schönen Melusine." Madame Schumann, M. L. Brassin, Herr Wieniawsky, and Herr Joachim have successively made their appearance: the latter was to have performed a ms. Concerto by Herr Reinecke at the eleventh concert on the 21st ult.

Opera, in one form or another, has been in decided demand at Paris during the past month, and the various institutions dedicated to that species of dramatic performance have been nightly filled to overflowing. "Robert le Diable," "Aida," "Fille du Regiment," "Oberon," have all proved alike attractive to the music-loving public. At the same time the new opera by Victor Massé, "Paul et Virginie," is maintaining the popularity it so quickly attained since its first performance at the *Théâtre Lyrique* in November last. There has been a revival, too, at the *Théâtre Lyrique* of a very interesting little work by Hérol,

an ea
"Les
appe
The
begin
perfo
1876-
The
conce
Beeth
classi
to do
curio
Mozar
the fu
the m
a poc
noisy
Wagn
work
in att
the d
delou
the
suspe
Méné
which
has n
On th
et les
is ju
that i
reform
attach
havin
Germ
or de
parad
music
happ
A
Chur
direct
Mus
susta
the u
mark
that
it was
signs
favou
resun
Goun
Inter
will b
The
letter
addre
sider
Chop
of so
cepti
perio
Dres
CER
EL
SIR
ohne
8vo,
corre
the p
have
"Lie

an early production of his genius: the *opérette* is entitled "Les Troqueurs," and its performance was evidently much appreciated by the audience.

The doors of the *Conservatoire* having reopened at the beginning of last month, to admit the public to its annual performances of high-class music, the concert season of 1876-77 may be said to have definitely commenced at Paris. The President of the Republic was present at the first concert, which was inaugurated with the "Heroica" of Beethoven. At the same time, the performances, chiefly of classical music, at the *Concerts Populaires* are continuing to do excellent work in the interests of true art. It is a curious fact, however, that whereas the works of Gluck, Mozart, Beethoven, and even Weber, invariably meet with the fullest appreciation of the audience at these concerts, the modern German school seems, at present, to have but a poor chance of success. We have lately heard of the noisy demonstrations of dissent which the performance of Wagnerian music produced at the same institution. The works of Joachim Raff, too, seem to be equally powerless in attracting the attention of French amateurs, in spite of the determined perseverance of the conductor, M. Padeloup, whose very name—the French equivalent of the German "Wolfgang"—is, in consequence, being suspected of German origin! Thus, according to *Le Ménestrel*, Raff's charming Symphony "In the Forest," which has been repeatedly performed at the *Populaires*, has made little or no progress in the favour of the public. On the other hand, a pamphlet entitled "Richard Wagner et les Parisiens," recently published at the French capital, is just now being eagerly read. It need hardly be added that its tendency is not favourable to the German operatic reformer; nor does M. Padeloup escape some smart attacks directed against his unpatriotic impartiality in having produced works of that representative of modern Germany at his concerts. Setting aside the artistic merits or demerits of the question, it certainly seems somewhat paradoxical that, under the device of "Popular Concerts," music should be forced upon the Parisian people which happens to be just now peculiarly unpopular with them.

A manuscript Mass by M. Gounod was performed at the Church of St. Eustache on St. Cecilia's day, under the direction of the composer. According to the *Revue de la Musique*, this new work of the composer of "Faust" will sustain, though not increase, his reputation. "Whence the unproductivity," the same paper asks, "which has marked our great composer's career of late? Can it be that his genius no longer responds to his call so readily as it was wont to do?" The conclusion is that these are only signs of a momentary fatigue, and that before long the favourite national composer will, with renewed energy, resume his further progress in art. It is said that M. Gounod has agreed to write an Opera for the forthcoming International Exhibition at Paris, the libretto of which will be from the pen of M. Sardou.

The publication is shortly to be expected of some 300 letters written by Chopin during his sojourn at Paris, addressed to friends and members of his family. Considering the intimate relations which existed between Chopin and the musical and literary society of the France of some thirty years ago, these letters promise to be of exceptional interest to the student of the art-history of that period. The publication is in the hands of Franz Ries of Dresden.

CORRESPONDENCE.

CERTAIN DISCREPANCIES IN THE VARIOUS EDITIONS OF MENDELSSOHN'S "LIEDER."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the various editions of Mendelssohn's "Lieder ohne Worte" already published, cheap and dear, 4to. and 8vo., are to be found many discrepancies, which, if not corrected ere long, will lead to much misapprehension. At the present time there must be yet those amongst us who have heard the great *maestro* himself interpret these "Lieder," and who therefore must be able to give us a

competent opinion on the subject; but in future times—say, at the distance of a century—these various editions, though having been published during a period embracing 30 or 40 years, will appear as almost contemporaneous, and may occasion serious doubts as to the correct reading. It is with the object of getting yourself or some of your correspondents to ventilate this question, and thus probably arrive at the truth, that I now venture to trouble you with this communication. In making the collation of the various editions I have always endeavoured to obtain the earliest copies available, and in one case (Bk. 2 of the "Lieder") I have met with what appears to be the earliest English edition, entitled "Six Melodies (without words), Op. 30," published by the late firm of Mori and Lavenue.

It will be seen by comparing the corresponding bars of the old and new editions that the variations in some cases are very considerable; so much so that they could not have been the result of accident, misprinting, or imperfect correction of the proofs, but have been acts of deliberate and intentional alteration. If this be so, we naturally inquire, Who has ventured on so reprehensible a proceeding? It could not have been the author himself, for in no case are the substitutions improvements; indeed, in those of Nos. 11 and 20 the alterations are quite commonplace, which Mendelssohn, as he tells us in his letters, abhorred. The editions that have been collated are those of J. A. Novello, Dean Street, Soho; Ewer and Co., Newgate Street; Mori and Lavenue; Benedict; W. S. Bennett (old); also that of Hallé, and the 8vo. of Davison, with those of the foreign 4to. and 8vo. of Novello and Co., and those of Sullivan, Litolf, and the 8vo. of Pauer (new).

No. 5 at bar 40 has an A natural substituted for an A sharp in the new editions—this may or may not be the correct reading.

No. 8 has at bars 22, 55, 57 three D naturals omitted in the bass, and at bars 29, 30, 63—7 the octaves in the bass are also left out.

No. 10. What shall be said of the mutilation of this lovely Lied? In the first place, at bar 61, six whole bars have been ruthlessly torn out; and at the 17th bar from the end one whole bar has been as ruthlessly interpolated, thereby making a commonplace cadence in B minor, and utterly destroying the vague, dreamy wandering characteristic of the whole composition. At bars 102 and 106 four semiquavers have been omitted in the stave for the right hand. Moreover, at about the 27th bar from the end the whole movement of the notes for the right hand for ten bars has been altered, as may be seen in the accompanying example. Further, at bar 96 a D sharp has been inserted in Pauer's 8vo. edition.

No. 11 has at bars 7 and 47 (the latter 11 bars from the end) been clumsily dealt with by some bungler; for after the accompaniment has been running for forty-six bars in single notes, at the 47th bar double notes appear in the bass very clumsily, and after three quavers disappear similarly; further, the cadence in the 48th bar has been transposed, E appearing in the upper part instead of F, and *vice versa*.

No. 12. At bar 13 the dotted minim of the upper part has been changed to two dotted crotchets, E sharp and G sharp—no improvement.

No. 20. At bar 5 some editions make the fourth quaver in the left hand flat (Hallé's, for example), but the older ones have always D natural the first time; but on the recurrence of the same phrase eight bars further on, the composer himself has introduced the D flat. There cannot be a doubt but that the older editions have the correct reading, and that the bars 5—6 and 53—54 should have D natural for the fourth quaver in the left hand; and I am more confirmed in this opinion by having heard on May 29th Herr Rubinstein play at his recital this very Lied according to the old editions.

In conclusion, I would like to know why some of the titles have been altered? Who caused six bars of No. 10 to be left out and one added? Ought not the original manuscripts to be consulted before we have any more "editions"? Having been a student of this composer's works for the last forty years, I can safely aver that I consider the older editions the most in accordance with the

author's intentions, and that if "editing" necessitates the alteration of a composer's ideas, the less we have of it the better.—Yours very truly,
C. J. READ.
Salisbury, Nov. 4, 1876.

THE OLD EDITIONS.

Also those of Benedict, W. S. Bennett, C. Hallé, and Davison. 8vo.

No. 5 (bar 40).



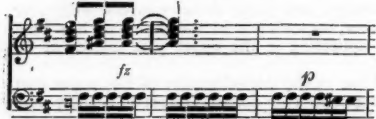
No. 8 (bar 51).



No. 9 (bar 8).



No. 10 (26 bars from the end).



No. 11 (bar 7).



No. 11 (bar 11 from the end).



No. 12 (23th bar).



No. 20 (bars 5, 6, 53, 54).



N.B.—The old editions are those of J. A. Novello, Ewer and Co., Mori and Lavenu, &c.

THE NEW EDITIONS.

8vo. and 4to. Novello and Co. (Foreign), and those of Sullivan, Litolf, Pauer, 8vo.

No. 5 (bar 40).



No. 8 (bar 51).



No. 9 (bar 8).



No. 10 (27th bar from the end).



⊕ This bar has been added.

No. 11 (bar 7).



No. 11 (11th bar from the end).



No. 12 (bar 13).



No. 20 (bars 5-6, 53-54).



No. 10 (the six bars omitted).



The added bar ⊕



MUSIC AT THE CENTENNIAL EXHIBITION.

TO THE EDITOR OF "THE MUSICAL TIMES,"

SIR,—Among the many European reviews and letters on the Philadelphia Exhibition, none has given to the subject of music that criticism which many Americans feared and others desired. The truth is, music as a fine art was not considered at any time previous to or during the period of exhibition. It was used as a means of attraction on the opening and closing days, on the grounds, and on the 4th July in a general celebration in the yard of the Hall of Independence. On each of these occasions it was placed in the charge of foreigners. To this no objection has been raised, only that, in connection with other incidents, no opportunity has been afforded to show the growth and

culture of the art in America during the past century. In the Exhibition itself music had no *status* whatever. All the other arts had. This is the sore point with musicians—amateurs as well as professors.

Propositions were made to the Centennial authorities by men competent, whether as to capital or working qualities, to properly place the art before the public without any risk of failure or loss; newspaper articles were written, and other influences brought to bear, but all in vain. Music was ignored as a fine art, and visitors from abroad could only judge of us by what they heard on the occasions referred to. We have many shortcomings in music to deplore, but we feel that, bad as we are, we were made to appear by this neglect worse than is the reality. In fact, the nakedness of the land was exposed to our discredit. The great choral associations of the large cities had no hearing. Some military bands were engaged to play in the open air, but none appeared for the advertised competitive trial, whether from want of confidence in their own ability or from distrust of the judgment of the jurors does not appear.

No prizes were offered for choral singing or for native compositions. No American composer was heard save Mr. Buck in his Cantata and Mr. Paine in his Choral, but 5,000 dollars was paid to Richard Wagner for a March which is condemned on all sides, whether in Europe or America. America is not without representatives of the noble army of martyrs who have rashly dared to explore the sublime mysteries of the art and science of composition; but native composers, being discriminated against by a most iniquitous copyright law, cannot reach a market, which is wholly in the hands of publishers and sellers, and thus are without a hearing and without a name. Hence the greater need of all the assistance and fostering care possible at the hands of the Centennial authorities.

But materialism prevailed, and the Exhibition became a success; only, however, through the immense and unacknowledged labours of the American press, notably of the local papers, and sensational shows and fireworks.

It is and has been a regret in musical circles that no encouragement was given to the friends of the art to present such performances as would have indicated its growth and culture since the nation's birth. So flagrant has been the neglect and so important the occasion, that it has been thought proper to seek a record in a European periodical of established position which is identified with the interests and welfare of the art.

AMERICUS.

Philadelphia, December 5, 1876.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

JOSEPH SELBY.—We are not aware of the publication of any such list as our correspondent mentions.

W. MUIR.—The tune sung to the Hymn "Adeste Fideles" was composed by Reading in 1680. Vincent Novello says that John Reading was a pupil of Dr. Blow (the master of Purcell), and was first employed at Lincoln Cathedral. The piece mentioned obtained its name of "The Portuguese Hymn" from the circumstance of the Duke of Leeds having heard it first performed at the Portuguese Chapel; and, supposing it to be peculiar to the service in Portugal, he introduced it at the Ancient Concerts, of which he was a Director, under the title of "The Portuguese Hymn." It is, however, by no means confined to the service in Portugal, being the regular Christmas Hymn, "Adeste Fideles," that is sung in every Catholic Chapel throughout England.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers, or supplied to us by correspondents.

ACTON, MIDDLESEX.—The new organ built by Messrs. Walker and Sons for St. Mary's Parish Church was opened on the 29th November, when full choral service was held. The service was intoned by the Rev. C. Musgrave Harvey. The Magnificat and Nunc dimittis were sung to Parry's Service in D, and the Anthem, "O how amiable," Barnby, was well sung by the choir, which consisted of about 80 voices. The organ, which is not yet complete, has been built at a cost of about £750, and a further estimate of £400 is sent in to finish what will be one of the finest instruments in the neighbourhood, the erection of which has been carried out under the direction of the Rev. C. M. Harvey, Rector of Acton. Dr. Verrinder, organist of Christ Church, Lancaster Gate, presided at the opening, and displayed the quality and power of the instrument with good effect.

AMERSHAM.—A Concert was given in the Town Hall on Thursday the 14th ult., under the auspices of the Literary Club. Mr. Stone, jun., of Chesham, sang "Love's request" and "The Thorn" with much effect, Miss Mead gave with equal success "A fisher maiden" (all three songs being encored), and Miss Jarvis sang "A winter night" and "Five o'clock in the morning" with good taste. A pianoforte solo by Mrs. Cheese also gave much satisfaction. The Concert was a decided success.

BIRMINGHAM.—The Festival Choral Society gave the first Concert of the series on Friday evening the 8th ult., when several glees, &c., were sung, including a new part-song by Mr. A. R. Gaul, entitled "The better land." The vocalists were Mdme. Trebelli, Signor Dorini, Mr. Edward Lloyd, and Herr Behrens. The Messrs. Harrison gave their second subscription Concert on Wednesday the 13th ult., when Charles Halle's band was the attraction of the evening. The selection performed included Beethoven's "Leonora," No. 3, Haydn's Symphony in G Major, and Mendelssohn's Overture to the *Midsummer Night's Dream*. Mdme. Edith Wynne and Signor Foli were the vocalists, Mdme. Neruda solo violinist, and Mr. Charles Halle solo pianist. The Carl Rosa Opera Company were at the Theatre Royal the week commencing the 4th ult.

BISHOP AUCKLAND.—The Auckland Musical Society gave the first Concert of the season in the Town Hall on the 27th November. The programme consisted of a selection from Handel's *Messiah*, "Triumphal March," from Madame Dolby's *St. Dorothea*, and Macfarren's *May-Day*. The artists engaged were Madame Edith Wynne, Mdme. Bertha Brouill, Mons. Adolphe Brouill, &c. The performance was a great success, and reflected the highest credit on Mr. Kilburn, the conductor.

BRIGHTON.—The second series of Philharmonic Concerts was brought to a successful termination on the 9th ult. by a performance of Mendelssohn's Oratorio *St. Paul*, which reflected the highest credit upon all concerned. The band and chorus numbered about 250, the former including some of the most eminent artists from the principal orchestras in the Metropolis. The solo singers were Madame Lemmens-Sherrington, Madame Antoinette Sterling, Mr. Vernon Rigby, and Signor Foli, the minor bass parts being allotted to Mr. T. Ainsworth. It is needless to say how such well-known vocalists acquitted themselves; but a word of praise must be given to the choir, which had been so well prepared by Mr. Kingsbury (who most ably conducted the work) that scarcely a fault was perceptible in the rendering of the difficult choruses with which the Oratorio abounds, "Stone him to death," "Happy and blest," "Rise up, arise," and "O great is the depth" being especially worthy of commendation. Mr. George Watts deserves the hearty thanks of all music lovers, not only for the spirited way in which he has carried on these concerts, but for the introduction of a work of such magnitude as *St. Paul*; and we trust that the excellent manner in which it was rendered, and the warmth with which it was received, will encourage him to persevere in the honourable career he has chosen.

BRISTOL.—On Friday the 1st ult. a Concert was given by the Bristol and Clifton Orchestral Society in the Colston Hall. The programme was excellently selected, and all the pieces well rendered, great credit being due to Mr. George Risleley, the Conductor, for the pains-taking manner in which he has worked to achieve so great a success. The vocalists were Miss Ada Jackson and Mr. Lawford Huxtable, both of whom sang with taste and artistic skill. On Wednesday the 19th ult. a Concert was given in the Colston Hall in aid of the Organ Fund at St. George's Church, Brandon Hill. The programme included several orchestral and vocal works of importance. Miss Ada Jackson was the vocalist. The band and chorus consisted of ninety performers, and was led by Mr. A. W. Waite and conducted by Mr. Stimpson, Mus. Bac.

CLIFTON.—On Thursday the 14th ult. an evening Concert was given in the Victoria Rooms by Mr. J. C. Daniel. The principal vocalists were Mdme. Emma Alban, Mdme. Zare Thalberg, Mdme. Ghiotti, Signor Piazza, Signor Scolar, and Signor Ghiberti; and the instrumentalists were Mdme. Gaul (piano) and Mr. Radcliffe (flute). Signor Vianesi ably conducted. The thirteenth annual evening Concert of the Clifton College took place on the 20th ult. Handel's *Joshua* was given as the first part of the programme, and was well rendered, the choral portions being taken by the College Choral Society, numbering 120 voices, the band being also connected with the College. The solo parts were sung by Mr. S. D. Pears, Mr. T. S. Saxton, and Mr. V. V. Williams. The second part was miscellaneous.

COLNBROOK, NEAR WINDSOR.—The Colnbrook Choral Class gave a concert on the 29th November in the Public Hall. The choir numbered forty voices. The solo vocalists were Miss Emma Christian and Mr. Orlando Christian. Miss Saunders presided at a new American organ by Holman, Miss Rosalind Christian at the piano, and Mr. R. Ratcliff conducted. The performance was a decided success.

DERBY.—The Midland Railway Recreation Club gave its first Concert on Friday the 1st ult., in the Shareholders' Room, adjoining the railway station. The principal vocalists were Miss Peel, Mr. Race, and Mr. Field Baldwin; solo violin Mr. E. King, solo flute, Mr. A. G. King. There was an efficient orchestra of twenty-three performers, under the conductorship of Mr. Belfield. Mr. Parkinson presided at the pianoforte.

DUMFRIES.—The Philharmonic Society gave a successful performance of Handel's *Sansou* on the evening of the 13th ult. A select orchestra from Edinburgh, led by Mr. Hope-Dammann, ably supported the vocalists in their efforts. The choruses went excellently, the voices being fresh and well balanced. Members of the Society rendered the solos with great success. Mr. J. G. Pearson, organist of Greyfriars, presided at the harmonium, and the whole performance reflected great credit on the Conductor, Mr. J. G. Gooden, organist of St. John's Church.

EDINBURGH.—The organ performances given periodically during the University session by Sir Herbert Oakeley, in his Class-room in Park Place, began on the 7th ult. The selection of pieces included works of the great masters, and also some of those of the less eminent composers, which gave additional interest to the programme, because of the novelty thus imparted to a portion of it. The performance was highly satisfactory. The sixth Concert for the season of the Choral Union took place on the 18th ult. The band, numbering about fifty-five, was led by Mr. Carrodus, and conducted by Mr. Adam Hamilton. Mr. Carrodus also appeared in the capacity of solo violinist, and the 9th attraction of the series was the Scotch Symphony; the overtures "Leonora," No. 3 (Beethoven), and "Ruler of the Spirits" (Weber); an Andante and Minuet by Professor Oakeley, conducted by the composer; and the brilliantly instrumented introduction to the third act of *Lohengrin*, which was highly appreciated and encored. The performance of the overture to *Leonora* was most meritorious, the band quite entering into the spirit of this greatest of overtures.

EXETER.—On the 1st ult. Miss Godolphin gave her second Concert at the Royal Public Rooms, assisted by Miss Marian Lynton, Mr. Chaplin Henry, and Mr. Turle Lee, who, besides playing pianoforte solos, accompanied the songs. The members of the Madrigal Society gave their accustomed winter Concert at the Royal Public Rooms on the 14th ult. The programme was well selected, and included Mendelssohn's "On a Lake," several favourite madrigals, and part-songs, all of which were well rendered. The conductor was Mr. Baly, R.A.M.

FARNHAM, SURREY.—The fifth Concert of the Farnham Musical Society was given on the 12th ult., when a programme of sacred and secular music was well performed, a marked improvement in the part-singing being evident. The solo vocalists were the Misses Harris and M. J. Nash, Mrs. Scammell, Messrs. Sydenham, West, Kingham, and Hawker. A new song, composed and sung by the conductor, entitled "The Expected Ship," was most favourably received. The pianoforte playing of the Misses Rennie (pupils of Mr. Sydenham) was very praiseworthy. The accompaniments were ably played by Miss Sidebotham, Miss C. Julius, Miss Wells, and Mr. Sydenham.

GORLESTON.—Herr Louis Löffler gave a pianoforte recital and lecture on the great musical composers in St. Andrew's Hall, on the 7th ult., to a full and highly-appreciative audience. His illustrations—including the "Sonata Pathétique" and "Moonlight Sonata" of Beethoven, the "Harmonious Blacksmith" of Handel, and the "Home, sweet home" of Thalberg—were admirably calculated to display not only the styles of the various composers, but the versatility of the pianist's powers; and his efforts were rewarded by warm and well-deserved applause. The proceeds of the concert were devoted to the St. Andrew's Church Organ Fund.

GRAVESEND.—On the 13th ult., the annual Concert in aid of the funds of the Customs' Orphanage was given at the Assembly Rooms, under the direction of Mr. W. Phillips. The artists comprised Miss Margaret Hancock, Mdme. Ashton, Mr. Albert Hubbard, Mr. and Mrs. Ernest Baynes, Mr. H. P. Matthews, Mr. H. Ashton, Mr. Fan, Mr. Carpenter, and Mr. Fountain Meen. The concerted music was contributed by Messrs. Ashton, Cozens, Meen, and Hubbard (the English Glee Union), supplemented by Mdme. Ashton as soloist. Miss Turner, R.A.M., played a Sonata of Mozart's; Mr. Fountain Meen accompanied.

HERDEN BRIDGE.—On Saturday the 25th November the new organ, built by Messrs. Forster and Andrews, of Hull, for St. James's Church, was opened by Dr. J. V. Roberts, organist and choirmaster of the Parish Church, Halifax.

LEICESTER.—The first Concert of the New Choral Society for the present season took place at the Temperance Hall, on Monday evening the 11th ult., when Handel's Oratorio *Jephtha* was performed for the first time in Leicester. The chorus and band numbered about 250, the latter being materially strengthened. The principal singers were Miss S. Ferrari, Mrs. Poole, Mr. W. A. Frost, Mr. W. H. Cummings, and Mr. Lewis Thomas. Miss Ferrari's singing of the music of Iphis left nothing to be desired. Mrs. Poole received great applause for her excellent performance of the music of Storge, Jephtha's wife. Mr. Cummings gave a highly satisfactory rendering of the part of Jephtha, and Mr. Thomas fully sustained the reputation he has long held for his skilful singing of the music of Zebul. The magnificent choruses were sung in a manner which reflected great credit on the Society. The accompaniments to the ordinary recitatives were played on the harmonium by Mr. H. B. Ellis, organist of St. John's. Mr. Hancock, M.B., Oxon., organist of St. Martin's, conducted with much decision.

LEITH.—A successful rendering of Haydn's *Creation* was given on the 7th ult., in Junction Street Hall, by the members of the Choral Union. The choir consisted of about 130 voices, which were on the whole well balanced. The principal choral numbers were sung with much firmness, "The Heavens are telling," "Achieved is the glorious work,"

and the trio and chorus "The Lord is great" being especially effective. The soprano solos were sustained by Madame Tonnelier, Mr. M. Costa Ingham was entrusted with the tenor solos, and Mr. John Nutton, of Durham Cathedral, was the bass, the florid air "Rolling in foaming billows" being particularly well rendered. The orchestra, led by Mr. Hope-Dammann, gave a very creditable rendering of the "Representation of chaos." Mr. Tom Craig presided at the pianoforte, and Mr. Bromley at the harmonium. Mr. G. M. Davidson conducted.

LINCOLN.—The *Messiah* was given by the Lincoln Choral Society at the Corn Exchange on the 5th ult., before a crowded audience. The band numbered about 100 performers, and was under the conductorship of Mr. Mason. Madame Billinie Porter, who made her first appearance before a Lincoln audience, was highly successful, especially in "I know that my Redeemer liveth." The other vocalists were Mr. Mason, Mr. Dunkerton, Mr. Pulein, and Mr. Hadley. Mr. W. Cooke led the band, and Mr. W. Mason, jun., presided at the pianoforte.

LIVERPOOL.—The *Symphony in C Minor*, by Gade, produced on Saturday night the 2nd ult., at the invitation Concert of the Societa Armonica, was especially interesting. With the exception of a slight unsteadiness here and there among the amateur band, the performance was excellent. The other important orchestral items in the programme were Mozart's *Il Seraglio* Overture, and the *Andante* from Schubert's "Tragic Symphony." Mr. Armstrong conducted. The vocalists were Mr. W. Armstrong and Miss Madeleine Roe. A crowded audience attended the Philharmonic Hall on Saturday the 9th ult., to hear the band of the Grenadier Guards and other attractions. The overture to *Semiramide* and the *Zanetta* (Auber) selection were splendidly played by the band, the solos for cornet, clarinet, and petite clarinet being performed in the able manner characteristic of Mr. Dan Godfrey's band. Mlle. Emma Horton and Signor Vizzani were the vocalists. The appearance of Herr Wilhelmj was the signal for an enthusiastic outburst of applause. His playing was marked by a breadth and purity of tone and manual dexterity which could scarcely be excelled. Madame Grey contributed a harp solo, and Mr. Henry Rowe a concertina solo. Mr. W. H. Jude presided at the pianoforte.

MAIDENHEAD.—Mr. E. S. Harding, Organist of Bray, gave an evening Concert on the 15th ult., which was well attended. The programme included songs, vocal duets and trios, and two duets for harp and piano by Mr. W. F. Frost and Mr. E. S. Harding. The vocalists were Miss Griffiths, Mr. Christian, and Mr. V. Harding. Mr. Ernest S. Harding conducted.

MAIDSTONE.—The St. Paul's Choral Society, which has been recently formed, gave its first Concert in the Boys' Schoolroom on Monday the 18th ult., to a large and appreciative audience. The programme opened with the Overture to *Les Diamants de la Couronne*, which was well played by a band consisting of some of the principal amateurs of the town, assisted by a portion of the band of the Royal Marines (Chatham). Professor G. A. Macfarren's Cantata *May Day* was also excellently rendered, under the conductorship of Mr. J. B. Groom, the recitative and aria for the May Queen being sung with much taste by Miss Wallis. The second part of the programme was miscellaneous, and included a violin solo by Mr. D. Pine (encored), and songs, &c., by the Misses Wallis, Mrs. Johnson, and Mr. G. Appleyard. Mrs. Hobday presided at the pianoforte.

NANTWICH.—The Philharmonic Society gave the first Concert of the second season on Monday evening the 18th ult., when Haydn's *First Mass* was performed. The solo vocalists were Miss Salkeld, Mr. Duxbury, and Mr. Minton. Mr. G. D. Harris (organist of the Parish Church) conducted.

NEWPORT, ISLE OF WIGHT.—A concert was given by Mr. R. Roche at the Volunteer Hall on Thursday evening the 14th ult., before a large and appreciative audience. Madame Antoinette Sterling made a great effect in her songs, "When the tide comes in" (Barbry), "Don't be sorrowful, darling," and "Caller Herrin" (Neal Gow); in all she was enthusiastically encored. Miss Fannie Lanham, R.A.M., who came with a good reputation, fully sustained it, and created a most favourable impression. Mr. Cross, principal bass of Salisbury Cathedral, was also highly successful. The duet, "Love and War," by Messrs. Roche and Cross, was a most effective piece of vocalisation. Mr. J. T. Read, organist of Carisbrook Church, was the accompanist. At the commencement and conclusion of each part of the programme, instrumental selections were played by Mr. J. L. Gubbins (violin), Mr. Adkins (second violin), Mr. S. Pring (viola), Mr. Read (violinello), and Mr. A. V. Firth, R.A.M.

NEWPORT, SALOP.—On Wednesday evening the 6th ult., the members of the Choral Society of the town gave their first Concert of this season. The first part of the programme included a selection from *Judas Maccabaeus*, the choruses of which were rendered with great spirit and precision. The songs and duets were all taken by members of the Society. The band played the Overture to *Saul* and the March from *St. Polycarp* (Sir F. A. G. Osuley). The second part of the concert was miscellaneous. The band and chorus numbered sixty performers. Mr. Smart, organist of the Parish Church, conducted.

NORWICH.—An evening Concert, in continuation of the series so successfully inaugurated by Mr. James Darken, was given in St. Andrew's Hall on the 1st ult. The Concert was rendered additionally attractive by the appearance, for the first time before a Norwich audience, of Miss Agnes Zimmermann, pianist, and Mlle. Corani, soprano vocalist. Beethoven's Trio in G minor was the most finished performance of the evening, the executants being Miss Agnes Zimmermann, Madame Norman-Néruda, and Signor Piatti, all of whom were also highly appreciated in their respective solos. Mlle. Corani gave manifestations throughout of a most careful training, but was suffering from a severe cold. Miss Enriquez, who is an established favourite in Norwich, sang Gluck's air, "Che farò," with her accustomed sweetness and power. Mr. Kingston Rudd acted as accompanist.

PERTH.—On the 7th ult. the members of the Euterpean Society gave their first Concert of this season in the City Hall, supplemented by a large and efficient orchestra, led by Mr. Carrodus, and conducted by Dr. Sullivan. The first part of the programme consisted of Spohr's *God, Thou art great*, and Gade's *Erl King's Daughter*, both of which were given with great precision. The solos, as usual, were rendered by members of the Society, with the exception of the baritone solo in the *Erl King's Daughter* which was well sung by Mr. Rudolf Hempel. The second part was chiefly orchestral. Mozart's "Non più Andrai" was rendered by Mr. Hempel in such a spirited manner as to secure an encore. Mr. Carrodus performed two movements of Mendelssohn's Violin Concerto and a Fantasia on Scotch airs. The playing of the orchestra was remarkable for precision and accuracy. Mrs. Hempel and Miss Steele deserve the highest praise for their labours in drilling the chorus.

PLYMOUTH.—The performance of Handel's *Messiah* at the Guildhall on the 13th ult. was one of the best ever given by the Plymouth Vocal Association. The principal vocalists were Mrs. Arnold, Miss Lansdown, Miss Triggs, Mrs. Owens, Messrs. G. D. Bellamy, H. P. Sawday, Watts, W. H. K. Wright, and Jervis. The choruses were excellently rendered under the skilful direction of Mr. Lohr. Mr. Pardew led the band, and Mr. Faulf presided at the harmonium.

RAMSGATE.—A Concert, in aid of the funds of the Ramsgate and St. Lawrence Royal Dispensary, was given in St. James's Hall, on the 18th ult., by the Ramsgate Amateur Choral Society. The programme consisted of solos and choruses from *The Creation*, and a miscellaneous selection of solos, glee, and part-songs. The principal parts were sustained by Mrs. Rogers, Mr. J. A. Birch, Mr. A. Moulding, and Mr. J. Higgins. Mr. J. B. Lott, Mus. Bac., Deputy Organist of Canterbury Cathedral, presided at the harmonium, and Mr. R. Walker at the pianoforte. Mr. J. A. Birch and Mr. T. Duckett were the Conductors.

RICHMOND, YORKS.—Mr. James H. Rooks, organist of the Parish Church, gave his annual Concert in the Assembly Rooms on Monday evening the 4th ult., before a crowded audience. The programme was well arranged, and was carried out by the following ladies and gentlemen: Vocalists—Miss Clarke, Miss L. Sanderson, Mrs. E. D. Swarbrick, Miss J. Young, Alderman J. G. Croft (ex-Mayor), Mr. C. G. Croft, M.A., Mr. W. H. Emsley, Herr Gruber, Rev. C. T. Hales, M.A., Mr. H. C. Priestman, Mr. E. D. Swarbrick, Mr. C. G. Tate, J.P., and the Rev. J. S. Warman, M.A. Instrumentalists—Pianoforte, Lady Lawson, Miss Bennett, Miss Sanderson, and Miss Louie Young; Violins, Colonel Bradley and Herr Otto Deuk; Violoncello, Sir John Lawson, Bart.; Harp, Miss Croft; Harmoniums, Mr. Pulman and Mr. Rooks; American Organ, Mr. Rooks. The programme included the Overtures to *Guillaume Tell* and *Zampa*, a Trio for Piano, Violin, and Cello by Beethoven, and vocal selections from *Don Giovanni*, *Il Flauto Magico*, *Faust*, and *Lurine*.

ROCHESTER.—On Monday evening the 11th ult. the members of the Choral Society gave a fine performance of Handel's Oratorio *The Messiah* in the new Corn Exchange. Eminent artists, vocal and instrumental, were engaged, the solo vocalists being Mrs. Osgood, Madam Patey, Mr. Vernon Right, and Mr. R. Hilton. The orchestra was led by Mr. J. T. Willy, the Trumpet Obligato was played by Mr. T. Harper, and the Rev. W. H. Turner conducted.

SHERBORNE.—The organ in Sherborne Abbey, recently improved by Gray and Davison, was re-opened on Tuesday, November 28th, with two Cathedral Services. The Lord Bishop of Salisbury preached at Morning Service, and the Rev. C. F. Newell at the Evening Service. Mr. H. J. Vaughan, the organist of the Abbey, presided at the organ in the Services, and gave a Recital on the organ in the afternoon.

STATEN ISLAND (NEW YORK).—The first Philharmonic Concert, at Association Hall, took place on the 1st ult., and proved a great success. The artists were Miss Antonia Henne (contralto), Mr. Carl Hamm (violin), Mrs. Maretzch Bertucot (harp), and Mr. Richard Hoffman (solo pianist). Mr. Richard Hoffman played, by desire, his new composition, "Barcarolle," which was warmly applauded and greatly admired.

SURBITON.—The members of the Christ Church Choral Society gave their first Concert of the season at the Christ Church Schools, Alpha Road, on Monday evening the 11th ult., conductor Mr. Sebastian Hart, organist of Christ Church. A feature in the concert was the performance of the Surbiton Orchestral Society, composed of gentlemen amateurs of Surbiton and neighbourhood. The vocalists were Miss Batho, Miss G. Wiltshire, Mr. A. J. Lane, Mr. C. J. Unwin, and Mr. A. Barrett. The items of the evening were Gade's Cantata *Spring's Message* and Macfarren's *May Day*. Mr. Basil Philpott and Mr. Sebastian Hart presided at the pianoforte. At the following Thursday evening practice, the members presented their Conductor, Mr. R. Sebastian Hart, with a very handsome baton, made of ivory, with silver-gilt ends beautifully embossed, and his monogram engraved on the handle.

UXBRIDGE.—The first Concert of the season was given by the Choral Society on the 14th ult. The first part consisted of a portion of Handel's *Jephtha*, and the second of a miscellaneous selection of secular music. The soloists were Miss Agnes Larkcom, Miss Bolingbroke, and Mr. Henry Guy. Mr. T. Mountain and Mr. Walsh played the harmonium and pianoforte accompaniments, and Mr. A. D. Miles conducted.

WARRINGTON.—The Musical Society gave a performance of Handel's *Acis and Galatea* on the 10th ult. The principal singers were Miss Banks, Signor Fabiani, and Mr. Orlando Christian, who did full justice to the solos, and the choruses were all that could be desired. The second part, which was miscellaneous, included the solo and chorus "The Crusader's Song" (Niels W. Gade), the solo given with great effect by Signor Fabiani. Mr. Christian was encored in "Nancy Lee" (Adams), and Miss Banks, who sang in place of Madame T. Wells (indisposed), was recalled for her singing of J. L. Roedel's "Once upon a time." Mr. Nicholson was solo flute, Mr. Pattison organist, and Dr. Hiles conducted.

WEYBRIDGE.—On Monday evening, the 27th November, Mr. H. P. G. Brooke's Choral Class gave the first Concert of the season before a large audience. The part-songs were well sung, the marks of expression being strictly observed. Songs and duets by Miss Lampard, Miss Kellock, and Messrs. Colbourn and W. F. Harrison, were exceedingly well rendered.

WOLVERHAMPTON.—On Friday evening, the 1st ult., a crowded audience assembled at the Agricultural Hall, to hear the Festival Choral Society's performance of *Elijah*. The leading singers were Madame Nouver, Madame Poole, Mr. Vernon Kigby, and Signor Foli. The first chorus, "Help, Lord," showed that the choir was in excellent training, and thoroughly under the control of the Conductor. The Baal choruses were well sung, especially "Baal, we cry to thee." The terzetto, "Lift thine eyes," in which Miss Grainger took part, was re-demanded. The band, led by Mr. T. M. Abbott, was most efficient. Mr. F. H. Bradley acted as accompanist, and Mr. Stockley conducted.

YORK.—The second of the Winter Concerts took place on the 29th Nov., when an excellent programme was finely rendered, the artists being Madame Norman-Néruda, Herr Straus, Mons. Vieuxtemps, and Mr. Charles Hallé. The concerted pieces were Mendelssohn's Trio in C Minor, Op. 66—for Piano, Violin, and Cello, Spohr's Duet for two Violins, and Mozart's Quartet in E flat. Miss Rose Hersee was the vocalist. Mr. Wilson deserves the praise and gratitude of all lovers of music for putting such a musical treat in their way. The organ in the Centenary Chapel, having been thoroughly renovated and considerably enlarged by Mr. Denman, organ-builder of this city, was opened on the 8th ult. by Dr. Naylor, of Scarborough. The great organ has a register of ten stops, including a double open diapason of 16-feet tone, and a very powerful reed, a posanne, of 8-feet tone. The swell organ has a register of fourteen stops, including two 16-feet tone stops. The choir organ has seven stops on its register, and the pedal organ six. Thus a total of forty-four stops, containing 1,998 pipes, makes this important instrument the largest in York, except the organ on the screen in the Minster.

ORGAN APPOINTMENTS.—Mr. Walter Barnett to St. Andrew's, South Newton, Salisbury. —Mr. George Kitchen, Choirmaster and Assistant Organist to Christ Church, Wanstead. —Mr. Sidney G. Fell to Holy Trinity, Sydenham. —Mr. Edward Morris, Organist and Choirmaster to All Saints', Aden Grove, Stoke Newington. —Mr. Walter P. Fairclough, Organist and Choirmaster to St. James's, Glossop. —Mr. C. W. Hanson, Organist and Choirmaster to St. Paul's, New Wandsworth. —Mr. A. A. Yeatman, Organist and Choirmaster to St. Mary's, Spital Square, E.

CHOIR APPOINTMENT.—Mr. Frank Brough (Solo Tenor) to Christ Church, Mayfair.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

ROBERTS, J. V., Mus. Doc., Oxon.—Jonah. A Sacred Cantata. The Words, chiefly selected from Holy Scripture, by the Rev. Thomas Cox, M.A., Cantab. 8vo., paper cover, 3s.

KITCHEN, JOHN.—The Pilgrim's Progress. An Oratorio in Vocal Score, with a separate Accompaniment for the Organ or Pianoforte. 8vo., cloth, 6s.; paper cover, 4s.

NOVELLO'S OCTAVO CHORUSES.—For list of new Nos. see pp. 46 and 47.

KEETON, HAYDN.—Benedicite omnia opera, in E flat. 8vo. 2d.

STRONG, DAVID.—Te Deum and Benedictus. Set to Music in Chant form. 8vo., 4d.

SHORT, JOSEPH.—Deus Israel. Introit from the Mass of the Bridegroom and the Bride. For four voices, with Organ accompaniment. 1s. 6d.

GRANTHAM, Rev. G. P.—Carols for Yule-tide. Demy 8vo., 1s.

IRONS, H. S.—Good King Wenceslas. For Soprano and Tenor Solos, and Chorus. Arranged, with Organ and Pianoforte Accompaniments. 8vo., 4d.

DAVIS, GABRIEL.—The Knight's return. Four-Part Song. 8vo., 2d.

MENDELSSOHN.—Partings (Volkslied). Arranged for a Chorus of Men's Voices by Sir Herbert Oakley. 8vo., 2d.

MACKENZIE, A. C.—Five Pieces for the Pianoforte. Op. 13, 2s.

ROECKEL, EDOUARD.—Air de Danse de la Régence. Pour le Piano. 1s. 6d.

GLORIETTE.—Souvenir de Schönbrenn. Impromptu pour le Piano. 1s. 6d.

SPARK, Dr. W.—Organist's Quarterly Journal. Part XX XIII.

- 1.—March (C minor). Geo. B. Allen.
- 2.—Elegy (A minor and major). Charles Goodhan.
- 3.—Menuetto (G minor and major). Berthold Tours.
- 4.—Preludio and Fuga (G major). Augusto Moricani.
- 5.—Concluding Voluntary. Arthur Johnson.

To Choral Societies.

MR. CHARLES FRY

Recites the Lyrics in "ATHALIE," "ANTIGONE," &c.

"The Reader was Mr. Charles Fry, and his reading was exceedingly intelligent and good."—*Morning Post*.
"The lyrics were impressively rendered by Mr. Charles Fry."—*Graphic*.

"Mr. Charles Fry recited the lyrics in a manner which commends him to our most favourable notice."—*Sunday Times*.
Address 1, Berners Street, W.

MADAME PAULINE GRAYSTON (Soprano).
Oratorios, Operatic Recitals, Concerts, &c. For terms address 26, Lofthouse Place, Leeds.

MR. W. PARKINSON (Primo Tenore),
For Oratorios, Concerts, or Grand Opera,
Address, Theatre Buildings, Preston.

MR. A. H. TAYLOR (Tenor).
For Concerts and Oratorios, address Cathedral Choir, Lichfield.

MR. HUDSON LISTER (Bass).
For Oratorios, Concerts, &c., address Cathedral, Manchester.

MR. D. HARRISON (Basso).
For Concerts, Oratorios, &c., address Minster, York.

MR. ADOLPHUS PHILLIPS (Basso).
(Of the Cathedral Choir, Lincoln.)
For Oratorios, Concerts, &c., address 92, Newland, Lincoln.

MR. J. SHARPE (Oboe Player).
For Oratorios, Concerts, &c., address 235 Lidgett Hill, Pudsey, nr. Leeds.
Bandmasters and others supplied with Triebert's and Morton's celebrated Oboes. Best Oboe Reeds, 2s. each; Staples Recaned, 1s. each.

ORATORIOS AND CONCERTS.—Mr. HENRY POPE (Basso) begs to announce his REMOVAL to 9, Malden Crescent, Haverstock Hill, N.W.

LADIES' SCHOOL, KETTERING, Northamptonshire.—Principal, MISS BLUNT. The pupils will re-assemble (D.V.) on Tuesday, January 30. An Articled Pupil required.

LADIES' SCHOOL, LANGHAM HOUSE, NORTHAMPTON.—Conducted by Mrs. BROOK SAMPSON. Piano and Singing by Mr. BROOK SAMPSON, Mus. Bac., Oxon., F.C.O. An articled pupil required.

ORGAN, PIANOFORTE, HARMONIUM, HARMONY, &c., One Guinea Per Quarter; Lessons and Practice on fine modern Instruments. Organist, 22, London Street, E.C. Est. 1855.

AN ORGANIST AND CHOIRMASTER, of ten years' experience, offers his services gratuitously. Has excellent testimonials. Would not object to deputation. B. S., 46, Moorgate Street, E.C.

AN experienced ORGANIST, being disengaged for a few months, would be happy to DEPUTISE or undertake a temporary appointment. City or S.E. district preferred. Address X, Post Office, Sydenham, S.E.

WANTED, ALTOS, TENORS, and BASSES, for the Voluntary Choir of St. Mary's, Seymour Street, Euston Square. Apply to the Organist at the Church after the Thursday evening service, between 8 and 9 o'clock.

WANTED, a man as TUNER and SALESMAN of Pianos, Harmoniums, &c. Address, H. Nye, Tunbridge Wells.

TO PARENTS and GUARDIANS.—WANTED immediately, in a fashionable watering place on the south coast of Kent, a gentlemanly YOUTH, about 15 or 16 years, as Apprentice in a first-class Music Business. Can live with advertiser (married). It is very necessary that he should be able to play and read fairly, but will have every opportunity of improving his musical education by receiving lessons on the organ, pianoforte, &c. Apply, firstly, to T. P., care of Mr. J. Scrutton, 12, Little Marlborough Street, W.

S. ANNE'S CHURCH, WANDSWORTH.—ORGANIST and CHOIRMASTER WANTED. Must be a good Churchman and Communicant; choral service. Salary £40. Address Vicar, S. Anne's, Wandsworth, S.W.

PIANOFORTE TUNER WANTED for the Lake District. To one thoroughly experienced in Tuning and Repairs, and who has a knowledge of Harmoniums, good wages will be given. Apply Walch and Pohl, Barrow-in-Furness.

WANTED, an ASSISTANT in a Music Shop. Must be accustomed to Book-keeping, and able to take charge during the absence of principal. Apply, with carte de visite and references, stating salary required, to Thompson and Shackell, 4, Queen Street, Cardiff.

FIRST VIOLIN STRINGS; will not break if tuned up to G; never tuning false even from perspiration. One returned for 4 stamps. Send to Mr. Youens, Assembly Rooms, Newby Place, Poplar, E. Established 1840.

CREMONA and other ITALIAN VIOLINS.

Between 70 and 80 in stock by Stradivarius, Joseph Guarnerius, Amati, Gagliano, Rugerius, Bergonzi, and other celebrated Italian makers. VIOLONCELLOS by Rugerius, Gagliano, &c., in perfect condition. BOWS by Tourte and others. The highest prices given for old Violins and Musical Instruments. Repairs done on the premises. —P. RICHARDS, No. 1, Wardour Street, London, W., one door from Oxford Street.

SIMPSON AND CO.'S**IMPROVED HARMONIUMS,**

FROM £5 5s. Five octaves. Best make. War-
ranted. Nothing BETTER or CHEAPER made. Lists post free.
Trade supplied.
Simpson and Co., 33, Argyl Street, Regent Street, London, W.

TWO-MANUAL C ORGAN: pipe and reed; full
compass pedals. 35 guineas. R., 131, New Cross Road.

ORGAN-HARMONIUM FOR SALE.—Two manuals
and pedals, with separate 16-feet tone leads, CC to E. Three
couplers. Perfectly good condition. Price £30. Address, by letter,
A. B., 26, Marlborough Road, Chelsea.

ORGAN METAL PIPES.—Best quality zinc front
pipes. Voicing and tuning. S. Fowler, 127, Pentonville Road, N.

Re D'ALMAINE, DECEASED.**PIANOFORTES AT HALF PRICE.****SHEET MUSIC AT 1-10TH.**

Owing to the decease of the Proprietor, an IMMENSE STOCK
of all descriptions of MUSICAL PROPERTY is being cleared at
most exceptional prices. The Stock comprises—

780 PIANOFORTES**AND OTHER KEYED INSTRUMENTS;**

ALSO,

40,000 PIECES OF HIGH-CLASS MUSIC,

all full folio size, and of clear, best quality printing, containing every
description of composition.

First-class 7-octave Brilliant Cottage Piano as low
as 16 and 17 Guineas. Really splendid Instruments
at 19 and 20 Guineas, and magnificent Grands,
worth 90 Guineas, at 45 and 47 Guineas. Rose-
wood and walnut respectively.

A 2s. 6d. Piece of Music for 3d.

This is a most exceptional opportunity to the Profession, Amateurs,
and the Public—such as does not happen in every lifetime—for obtain-
ing a high-class Piano at cost price.

ON VIEW, 5, PAVEMENT, FINSBURY,

By MOORGATE STREET STATION.

All Goods packed free for the country, or delivered in London.
Orders by letter attended to immediately.
Catalogues of Messrs. PHILLIP, LEA and WHITELEY, 2, City
Road, Auctioneers to the estate.

12S. WORTH OF MUSIC for One Shilling, post
free for fifteen stamps, soiled and surplus stock.
James Smith and Son, 76, 74, and 72, Lord Street, Liverpool.

A MORNING SERVICE, Te Deum, Jubilate, and
Kyrie, by the Rev. EDWARD YOUNG. Tenth edition, abbreviated
for Parochial use. Organ and Choir copies, 4d. each.

"Melodious, vocal, and nicely harmonised—that is, without pretence or
straining at effect; and they declaim the words devoutly and emphati-
cally."—*Musical Times*.

"Good points, and tuneful passages."—*Musical Standard*.
"The intelligent, devoted, and devotional spirit in which every note
seems to have been composed, furnishes one of the best guarantees for
excellence."—*English Churchman*.

"All competent criticism will be found in accordance with the verdict
of a high professional authority as to 'abundant proof of imagination,
poetical conception, and musical feeling.'"—*Christian Observer*.
"The strain is devotional, and harmonies full, solemn, and massive."
He fairly claims to have dug a channel for the devout utterance
of the words."—*Bristol Times*.

ALSO,

VENITE, Organ or Choir Copies, 4d.

CANTATE DOMINO and DEUS MISEREATUR, Organ or
Choir Copies, 4d.

London: Novello, Ewer and Co.

Now ready, fourth edition, price 1s.

COMMUNION SERVICE, by ALEXANDER S.
COOPER, including KYRIE and SANCTUS (Four different
settings), CREED (Ely Prize Setting), and GLORIA; equally suitable
for singing in Unison or in Harmony. Price 1s.; or without Creed, 6d.
BENEDICTUS and AGNUS DEI, to complete the above Service,
price 3d. London: Novello, Ewer and Co.

Just Published,

THE MORNING, COMMUNION and EVENING
SERVICE in C major, by THEODORE DISTIN. Complete,
2s. 6d., 8vo.; or, singly, Te Deum, Benedictus, and Jubilate, 1s.;
Kyrie, Gloria Tibi, Laus Tibi, Credo, Sursum Corda, Sanctus, Gloria
in Excelsis, 1s.; Magnificat and Nunc Dimittis, 6d.
London: Novello and Co.

Price 1s.

THE NORTH COATES SUPPLEMENTAL
TUNE-BOOK. Forty-nine Tunes by the Editor of "The
Village Organist." For specimens see Ludborough in "Hymns
Ancient and Modern;" North Coates, Chenies, &c., in "Church
Hymns;" Colnworth, Corfe Mullen, &c., in "The Bristol Tune Book;"
and many other collections.
London: Novello, Ewer and Co., 1, Berners Street, W.

METZLER & CO.'S CHRISTMAS ANTHEMS.

HOSANNA TO THE SON OF DAVID.	... J. L. HATTON.	2d.
LET US NOW GO EVEN UNTO BETHLEHEM.	Do.	2d.
ALL THE ENDS OF THE WORLD	... Do.	2d.
BLESSED IS HE THAT COMETH IN THE NAME	... Do.	3d.
OF THE LORD	... Do.	3d.
NOW WHEN JESUS WAS BORN	... Do.	2d.
IN THE DAYS OF HEROD THE KING	... Do.	2d.

London: Metzler and Co., 37, Great Marlborough Street, W.

BETHLEHEM. The Shepherds' Nativity Hymn.
Composed by CH. GOUNOD. Price 3d. Words only, for use of
Choirs, 4s. per 100.
London: Metzler and Co., 37, Great Marlborough Street, W.

CAROL OF THE REAPERS. (S.A.T.B.) 3d.
SIX EASY ANTHEMS FOR VILLAGE CHOIRS. 2d. each.
MUSICAL LADDER. 1s. TONIC STAFF. 6d.
Novello and Co.; or of the Composer, W. H. Gill, Sidcup, Kent.

CHRISTMAS SONG, "Softly the echoes come
and go." Composed by W. HARGREAVES, 7, St. Ann Street,
Manchester. Price 2s. 6d.
London: Novello, Ewer and Co., 1, Berners Street, W.

SIMPLE CAROLLERS ARE WE. Carol for
Christmastide. Words by J. P. DOUGLAS. Music by J. B.
BOUCHER. Price 2d. London: Novello, Ewer, and Co.

THE REAPER AND THE FLOWERS. Four-
part Song with Solos. Words by H. W. LONGFELLOW.
Music by J. B. BOUCHER. Price 3d. A folio edition of the above, for
one voice, may be had, post free, price 1s. 6d. Novello, Ewer and Co.

JANITOR JOHN THE FRIAR. The new Buffo
Song, singing by Theo. Distin and others; received night ly with
hearty laughter and encores. 3s. 6d.
Hutchings and Co., 9, Conduit Street.

Now ready, post free, 1s. 6d.

OH! COME IN THY BEAUTY. The favourite
Serenade by GEORGE FOX. Suitable for Tenor and Soprano
Voices. "A charming serenade, full of merit; the words breathe
ardent tone, and the melody is very sweet."—*Court Journal*.
J. Williams, 24, Berners Street, W.; and 123, Cheapside, E.C.

ANDREW'S "OLD FRIENDS." Song, 3s.
Piano Solo, 4s. Swiss Air, 5s. Half-price, post free. 14, Park
Avenue, Manchester.

OLD ENGLAND IS OUR HOME. Part-Song.
By the Author of "Never mind the rest." 4d. Now being sung
with great success. Words racy and good, the music bold and effective.
H. F., 57, Winchester Street, Pimlico.

TO CHORAL SOCIETIES. — CHRISTMAS
PART-SONG—"Come gather round the Christmas fire." By
G. H. GREGORY, Mus. Bac., Oxon. Price 3d.

"Mr. Gregory's music is bold, and thoroughly in harmony with the
subject. The part-writing is excellent throughout, and the composition
may be confidently recommended to all who cultivate part music
round the Christmas fire."—*Musical Times*.
London: Novello, Ewer and Co., 1, Berners Street, W.

ALFRED ALLEN'S "GAVOTTE FESTIVALE."
"Decidedly pretty and tuneful."—*Queen*. Invariably encores
at the Crystal Palace Concerts. Net, 2s. Novello and Co.

D. DEARLE'S NEW ANDANTE PASTORALE
for ORGAN, 1s. 6d. net, and new MAGNIFICAT and NUNC
DIMITTIS in F, 6d. Also, March of Joy, and March of Levites, for
Organ, each 1s. 6d. net.
London: Weekes and Co., 16, Hanover Street, Regent Street, W.

Third Edition, enlarged. Small 4to. Price 2s. 6d. paper covers; 3s. 9d. cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. G. OUSELEY, Bart., etc., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "Venite exultemus Domino," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page and affording several Series suitable to each daily portion of the Psalter, from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting note.

London: Novello, Ewer and Co., 1, Berners Street, W.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo., price 6d. each, 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts 1st and 2nd series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments, edited by the Rev. Sir F. A. G. OUSELEY, Bart., etc., and EDWIN GEORGE MONK. This work contains a selection of Double (besides additional Single) Chants; together with special settings of "Benedicite," and a collection of Kyrie Eleisons, old and new.

This pointing of the Canticles is authorised by His Grace the Archbishop of York. London: Novello, Ewer and Co.

VENI, CREATOR SPIRITUS. Set to Music by EDWIN GEORGE MONK, Mus. Doc., Oxon., &c.

For general or Festival use; for male voices and four-part Chorus, with Organ accompaniment, *ad lib.* Price 3d.

London: Novello, Ewer and Co., 1, Berners Street, W.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 1s.; cloth, 2s. London: Novello, Ewer and Co. Oxford: Parker.

Seventh Edition.

THE ANGLICAN CHANT-BOOK, edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 4s. London: Novello, Ewer and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Autho- rised by His Grace the Archbishop of York. 24mo., without chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to., with chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to., 9d.; separate parts, 3d.; words only, 24mo., 1jd. Novello, Ewer and Co., and Parker and Co.

Preparing for the Press.

JOULE'S COLLECTION OF WORDS OF ANTHEMS, new Edition, revised, corrected, and brought down to the present date.

Eleventh Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Price 5s. 6d., paper covers; 7s. limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation. Score 1s. 6d. The Chants are selected with due reference to the position of the Reciting-notes.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE. (Large type), price 2s. 6d. This Psalter having been collated with the Sealed Books, is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small Edition is in preparation.

Seventh Edition.

JOULE'S DIRECTORIUM CHORI ANGLI- CANUM. 18mo., price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLI- CANUM. Quarto, in cloth elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. ST. J. B. JOULE. Price 3d. Novello, Ewer and Co.

To be ready early in January.

THE PAROCHIAL PSALTER: including The Canticles, Daily Psalms, and Proper Psalms. Pointed for Chanting on a new system, with marks of expression, in English, breath marks, and other directions, to facilitate chanting. By ALEX. S. COOPER.

Prices: 8vo., for Clergy and Organists, strongly bound, 2s.; 32mo., for Choirs, 1s. Canticles only, *now ready*: prices, 3d. and 1d. London: Weekes and Co., 16, Hanover Street, Regent Street, W.

PRICE TWO SHILLINGS.

A MORNING, COMMUNION, and EVENING SERVICE. Set to Music in the Key of F by HENRY SMART. SECOND EDITION, containing a new Benedictus, and also a new and shorter Gloria to the Nunc Dimittis.

London: Novello, Ewer and Co., 1, Berners Street, W.

THE MORNING, COMMUNION, and EVENING SERVICE, in C major, by LANGDON COLBORNE, Mus. Bac., Cantab. Complete, 1s. 3d.; or singly—Te Deum, 4d.; Jubilate, 3d.; Communion Service, 4d.; Magnificat and Nunc Dimittis, 4d.

Just Published.

A MORNING SERVICE, price 6d., consisting of Te Deum, Jubilate, Kyrie, and Gloria. By I. D. KENNARD, Organist and Choirmaster of Holy Trinity, Margate.

Messrs. Novello and Co., or of the Composer.

TE DEUM LAUDAMUS in E flat, by ALFRED J. DYE. Small 8vo., 3d.; organ copy, 6d. "Easy, effective, and congregational."—"Supplies a want much felt by small choirs." Novello, Ewer and Co., 1, Berners Street, W.

A SIMPLE SERVICE for the TE DEUM. By Rev. J. HOWARD. Price 4d. London: Novello, Ewer and Co., 1, Berners Street, W.

Lately Published, price 2s.

A COMPLETE SERVICE for the HOLY COM- MUNION, adapted from Spohr's Oratorio "The Last Judgment." By Rev. E. HUSKARD. "Clever and appreciative."—*Musical Standard*. "The arrangement is, perhaps, as happy as it could possibly be made."—*The Choir*.

London: Novello, Ewer and Co., 1, Berners Street, W.

G. A. MACFARREN'S CANTATE DOMINO and DEUS MISEREATUR. For Voices in Unison and Organ. 8vo., 6d. London: Novello, Ewer and Co.

CANTATE and DEUS, by R. TAYLOR. An easy Unison Service in F. Price 6d. To be had of Novello and Co., or of the Author, Brighton College.

PLAIN-SONG EVENING SERVICE.—MAGNI- FICAT and NUNC DIMITTIS. Third Tone for Voices in Unison, Harmony, and a free Organ Accompaniment. By W. KESLER, Mus. Bac., Oxon., Organist of S. Martin-on-the-hill, Scarborough. Price 4d.

Now ready, 8vo., price Threepence.

THE APOSTLES' CREED, Set to Music (chiefly in Recitative) for Voices in Unison, with an Accompaniment for the Organ, by EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Director of the Choir, York Minster.

London: Novello, Ewer and Co., 1, Berners Street, W.

8vo., price Sixpence.

OFFERTORY SENTENCES COMPLETE, with Music in full for Organist and Choir. By HERBERT STEPHEN IRONS, late Organist of Southwell Minster.

One or more of these effective "Sentences" may be sung after the Offertory is said by the Priest, or at Matins or Evensong when the alms are collected.

Novello, Ewer and Co., 1, Berners Street, W.

CHURCH MUSIC by ERNEST C. WINCHESTER, Organist of Holy Trinity Church, Wimbledon, Choirmaster of Christ Church, Southwark, &c.

Anthem, "I will give thanks unto Thee, O Lord." For Four Voices, with a Treble (or Tenor) Solo. 4d. Morning Service: Te Deum and Benedictus, in the Chant form, 4d. Evening Service: Magnificat and Nunc Dimittis in the Chant form. A grand setting, suitable for Festivals. 2nd Edition. 3d. Ten Offertory Sentences. 4d. Six Set- tings of the Kyrie Eleison. 2d. The Te Deum, arranged to Grego- rian Tones. 1jd. The Benedictus, harmonised on the 5th Tone, 2nd Ending. 1jd. The Venite, harmonised on the 8th Tone, 1st Ending. A. 1d. The Deus Misereatur, harmonised on the 3rd Tone, 2nd Ending. 1d. The Preces and Responses. For use during Advent and Lent. 1d. Processional Hymn, "Onward, Christian Soldiers," with a free Organ Accompaniment. 2nd Edition. 1d. "Hark! hark! my soul." Hymn tune, "Angelia," with free Organ Accompaniment, 1d. London: F. Pittman, 20, Paternoster Row, E.C.; or of the Com- poser, 15, Wycliffe Grove, Lavender Hill, S.W.

A list of reduced rates for the clergy and musical profession, and specimen copies of Music, forwarded on application to E. C. Winchester.

4TH BOOK NOW READY. Collection of KYRIES, &c. Original Compositions by Dr. F. Hiller, Guilmant, G. A. and W. Macfarren, Sir G. J. Elvey, Tours, Salaman, Francesco Berger, E. G. Monk, J. Baptiste Calkin, Scotson Clark, Hamilton Clarke, &c. Books 1, 2, 3, 4, 1s. each. Separate Nos. (1 to 71), 1d. SPOHR'S 24th PSALM, 8vo. (2nd thousand), 4d.; folio, 4s. net. London: Novello and Co. Sheffield: W. T. Freemantle, High Street.

FIVE INTRODUCTORY VOLUNTARIES for the ORGAN. Composed by T. MEE PATTISON.

These Voluntaries, of medium difficulty, with Pedal Obligato, will be found eminently useful for the introduction of Divine Service, both as regards character and length. Price 3s. Novello, Ewer and Co., 1, Berners Street, London, W.

THREE PIECES for the ORGAN. Composed by NIELS W. GADE. Op. 22. Price 2s. London: Novello, Ewer and Co., 1, Berners Street, W.

EIGHT ORGAN PIECES, Original and Selected, in Four Numbers, 1s. 6d. and 1s. each net. Also, Chant Te Deum, 3d.; Benedictus and Jubilate Deo, 4d.; Cantate and Deus Misereatur, 4d.; Magnificat and Nunc Dimittis, 3d. By EDWARD BUNNETT, Mus. Doc., Cantab. London: Novello, Ewer and Co.

GRAND MASONIC MARCH. By J. B. BOUCHER. Price 4s.; post free for 25 stamps. London: C. Jefferys, 67, Berners Street, W.

MUSICAL PRESENTS.

PITMAN'S MUSICAL LIBRARY

IN HANDSOMELY BOUND VOLUMES.

- Vol. 1. Standard and Popular Songs and Duets ... 4 0
80 Compositions.
- " 2. Sacred Songs and Duets ... 4 0
80 Compositions.
- " 3. Copyright and Popular Songs and Duets ... 5 0
102 Compositions.
- " 4. Songs for Young Singers ... 3 0
Sacred and Secular in 1 vol. 62 Compositions.
This is not a Collection of Nursery Rhymes.
- " 5. Humorous and Motto Songs... 3 6
65 Compositions.

The above volumes are printed in the best style, from bold type, on good paper, and are very handsomely bound in extra cloth gilt, gilt edges. Every piece has an Accompaniment for the Pianoforte or Harmonium, and to most of the songs a chorus for four voices is added. Lists of Contents on application.

Full music size, price 18s., in very handsome binding.

MELODIA DIVINA;

or, SACRED COMPANION for the PIANOFORTE or HARMONIUM.

A most comprehensive Collection of Psalms and Hymns, short Anthems, and adaptations from Handel, Haydn, Mozart, Beethoven, Mendelssohn, together with many original compositions. All the principal Religious Periodicals, Magazines, &c., have reviewed "Melodia Divina" most favourably, and the work is in great request as a Gift-book of Sacred Music. Its elegant appearance and sterling worth as a collection of Family Sacred Music render it a most appropriate Birth-day Gift-book or Wedding Present.

WARD'S TRIOS FOR AMATEURS.

Two Violins (or Flutes) and Bass. Three Nos. now ready, 1s. each, net. Each No. contains from 4 to 12 pieces.

FAWCETT'S HARMONIUM TUTOR,

price 2s. net, is the most complete, interesting, and improving instruction-Book published for that instrument. It contains very full elementary instructions, and numerous examples and exercises in all styles of music.

CHEAP PART MUSIC.

THE ASH GROVE. The most popular four-part arrangement of this favourite Welsh Song is published in No. 35 of "The Part-Singer." Price 1d.

HAIL, BRITANNIA. Composed by Dr. W. SPARK. Published in No. 128 of "The Part-Singer." Price 1d.

ARISE, MY LOVE. Composed by J. L. HATTON. Price 1d.

BYGONE DAYS. Composed by H. SMART. Price 1d.

FAIRY BELLS. Composed by G. A. MACFARREN. Price 1d.

SIX TRIOS FOR LADIES' VOICES.

ARRANGED BY T. CRAMPTON.

In paper cover. Price 6d.

PARADISE.

J. FAWCETT'S POPULAR ORATORIO.

Paper cover, 2s.; cloth, red edges, 3s.

A most valuable Work for Choral Societies whose members are not sufficiently numerous to do justice to the compositions of Handel, Haydn, Mendelssohn, &c. The aim of the composer has been to render the music effective, without being difficult. All the movements, including the Solos and Duets, can be performed without the assistance of professionals. Full Score, with Accompaniments, 2s. Tonic Sol-Fa Copy, 1s. Separate Chorus Parts, 1s. each; Orchestral Parts, 3s. each.

F. PITMAN, 20, PATERNOSTER ROW, LONDON.

A SHILLING'S WORTH OF MUSIC.

In paper covers, price 1s., post free, 1s. 2d.

THE MUSICAL BUDGET.

Vol. 1. Containing a large Collection of Songs, Dance Music, Pianoforte Pieces, &c. Forming the cheapest collection of music ever published.

The Musical Budget is published monthly, price 1d., and commencing with January 1877 will be enlarged to 16 pages, 10 to 12 of which will be occupied by Music, and the remainder with matter of general interest to Musical Amateurs, including an Exchange column. Annual subscriptions post free for 18 stamps. The compositions of amateurs (if suitable) are revised and published, without charge, in the Musical Budget.

London: J. Clarke, 11, Red Lion Court, Fleet Street; F. Pitman, 20, Paternoster Row.

ALFRED R. GAUL'S CHORAL SONGS, as sung by Mr. Henry Leslie's Choir, the Birmingham Festival Choral Society, &c.

No. 1. "THE SILENT LAND." Price 3d.
"Replete with melody. Some phrases are of remarkable beauty."—Musical Times.

No. 2. "THE BETTER LAND." Price 4d.
"Distinguished by beauty of melody and richness of harmony."—Birmingham Daily Gazette.

"Full of charming effects."—Birmingham Daily Post.

No. 3. "THE DAY IS DONE." Price 4d.

Composed expressly for Mr. Henry Leslie's Choir.

London: Novello, Ewer and Co., 1, Berners Street, W.

VOCAL ALBUM OF PART MUSIC

EDITED CHIEFLY BY

PROFESSOR G. A. MACFARREN.

Zephyr taking thy repose (S.A.T.B.) ... G. A. Macfarren. 2d.
As the moments roll (A.T.T.B.), edited by G. A. Macfarren. Webbe. 1d.
A little farm well tilled (T.T.B.) " " J. Hook. 1d.
Come on, jolly hearts (T.T.B.) " " Dr. Hayes. 1d.
Lass of Richmond Hill (S.A.T.B.) " " J. Hook. 2d.
Dame Durden (S.A.T.B.) " " Truhn. 1d.
Three merry chafers (T.T.B.B.) " " Kücken. 1d.
Soldier's love (T.T.B.B.) " " Kücken. 1d.
In the wood (Am Walde) (T.T.B.B.) " " Cooke. 2d.
Good night (S.A.T.B.)... " " W. Spinney. 2d.
The Lost (S.A.T.B.) ... " " E. H. Thorne. 4d.
Spring (Trio for Female Voices) ... " " Edwin Evans. 4d.
Ave Maria (Latin words) ... " " Edwin Evans. 4d.

Lord, for Thy tender mercies sake (with new Organ Accompany. by G. A. Macfarren) ... Farrant. 1d.
God is gone up with a merry noise (with new Organ Accompany. by G. A. Macfarren) ... Dr. Croft. 3d.
O praise God in His Holiness (with new Organ Accompany. by G. A. Macfarren) ... Weldon. 1d.
Choral Graces (S.A.T.B.) [before and after meals] ... Dr. Dykes. 2d.

ORDER PROFESSOR MACFARREN'S EDITIONS.

HOLLIS AND CO., PIANOFORTE AND MUSIC WAREHOUSE,
63, EBURY STREET, LONDON, S.W.

Second Edition.—Reduced Prices.

CHORAL SONGS FOR SCHOOL & HOME.

FORTY-TWO ORIGINAL SONGS

FOR

ONE, TWO, OR FOUR VOICES.

COMPOSED BY ROBERT JACKSON.

Cloth, complete, 3s.; Parts I. and II., paper cover, 1s. each; Single Numbers, 1d. Specimen copy with list, 1d., and estimates may be had from the Composer, 23, Barker Street, Oldham.

From Concordia.

"This little book is designed for singing-classes in schools, and the simplicity, tunefulness, and attractiveness of the small compositions it contains eminently adapt it for such a purpose."

From the above Work, One Penny each.

PART-SONGS FOR CHRISTMAS.

THE DEATH OF THE OLD YEAR.
THE SKATER'S SONG.
BE MERRY, ALL.

RING OUT, WILD BELLS.
A SONG OF THE SEASON.
THE HOLLY.

London: Novello, Ewer and Co., 1, Berners Street, W.

PARTINGS (Volkslied), by MENDELSSOHN.

Op. 47, No. 4. Arranged for a Chorus of Men's Voices, by Sir Herbert Colclough. Octavo, 2d.

London: Novello, Ewer and Co., 1, Berners Street.

TO CHORAL SOCIETIES, &c.

Just Published.

NEW PART-SONGS, MADRIGALS, &c.,

BY

R. L. PEARSALL.

COLLEGIATE SERIES.

No.					
68.	Part-Song	... A lad and lassie. S.A.T.B.	...	2d.	
70.	Part-Song	... True love, to-day I must away	...	2d.	
64.	Madrigal	... When old King Cole	...	3d.	
64.	Madrigal	... My bonnie lass, she smileth	...	3d.	
67.	Glee	... Glorious Apollo	...	2d.	
73.	Part-Song	... Was there not a look of fondness	...	2d.	
55.	Part-Song	... Robin Hood	...	3d.	
65.	Glee	... King Charles	...	3d.	
72.	Part-Song	... My mother loves me not	...	2d.	
69.	Part-Song	... Spring brings flow'rets fair	...	2d.	
71.	Part-Song	... 'Twas a trumpet's pealing sound	...	3d.	
52.	Ballad Dialogue	... Who kill'd Cock Robin?	... 8th Edition	3d.	
		(Folio, illustrated, 3s.)			
50.	Part-Song	... Brave Lord Willoughby	... 5th	3d.	
25.	Madrigal	... Here on the waters	... 4th	4d.	
53.	Part-Song	... Her eyes the glow-worm	... 3rd	3d.	
4.	Student's Song	... The three friends. S.A.T.B.	... 4th	3d.	
5.	Student's Song	... " " T.T.B.B.	... 4th	3d.	
60.	Madrigal	... Down by a river straying	... 2nd	4d.	
61.	Madrigal	... His away! o'er bank and brae	... 2d	4d.	
58.	Glee	... Flow, limpid stream. A.T.B.B.	...	3d.	
51.	Student's Song	... Gaudeamus igitur	... 6th Edition	3d.	
74.	Part-Song	... Springs she not as light as air	...	2d.	
63.	Part-Song	... My enemies they do increase	...	3d.	
70.	Part-Song	... 'Tis raining!	...	3d.	
59.	Part-Song	... The Poacher's Song	...	3d.	
56.	Market Chorus	... The Villagers (with Pianoforte, Flute, or Violin Accompaniment), Chorus of Peasants, Market Women, Swiss Jodel, &c.	...	4d.	

DR. S. S. WESLEY.

3.	Part-Song	... The Mermaid. S.A.T.B.	... 3rd Edition	4d.
6.	Part-Song	... Arising from the deep. S.A.T.B.	... 2nd	4d.
2.	Chorus	... The praise of music (Double Choir).	...	4d.
18.	Anthem	... O how amiable!	... 2nd	4d.
19.	Anthem	... Wherewithal shall a young man.	... 2nd	4d.
40.	Anthem	... The Lord is my Shepherd	... 2nd	4d.
14.	Anthem	... Let us now praise famous men.	... 4th	4d.

BERTHOLD TOURS.

8.	Part-Song	... Swift the shades of eve	... 6th	3d.
12.	Part-Song	... The Vikings and the north wind.	... 3rd	3d.
10.	Part-Song	... The eagle	... 2nd	3d.
42.	Anthem	... O praise the Lord	...	3d.
43.	Anthem	... I waited patiently	...	3d.

DULCIANA.

13.	National Anth.	... God save the Queen	... 20th Edition	2d.
		(With Organ Accompaniment.)		
7.	Part-Song	... Auld lang syne	... 26th	3d.

SCHUMANN.

26.	Solo and Chorus	... Sleep on, in visions	... 4th	3d.
11.	Solo and Chorus	... Vesture pure and scatheless	... 3rd	3d.
29.	Trio (S.S.A.)	... Magna peccatrix	...	3d.
30.	Trio (S.S.A.A.)	... The midnight hags	...	3d.

J. P. KNIGHT.

1.	Madrigal	... Canst thou say me nay?	... 3rd Edition	3d.
----	----------	----------------------------	-----------------	-----

NEW BALLADS.

BERTHOLD TOURS.

THE CATHEDRAL CHOIR (with Chorus)	...	4s.
-----------------------------------	-----	-----

R. L. PEARSALL.

DRUMMING AND FIFING	...	3s.
BRAVE LORD WILLOUGHBY	...	3s.
WHO KILL'D COCK ROBIN?	...	3s.

*Just Published.*CONSECUTIVE FIFTHS AND OCTAVES
IN COUNTERPOINT.

AN ESSAY, BY R. L. PEARSALL.

Price 2s.; post free, 2s. 2d.

London: Novello, Ewer and Co., 1, Berners Street, W.
Weekes and Co., 16, Hanover Street, W.

C. JEFFERYS, 67, BERNERS ST.

The Choral Society.

A COLLECTION OF

PART-SONGS, GLEES,
CHORUSES, &c.,

EDITED BY

MICHAEL WATSON.

Price 2d. each.

No.		Composer.
41	Hark! the swains are calling	James J. Monk.
40	May Morn	T. M. Pattison.
39	Oh, the gallant fisher's life	Theodore Distin.
38	Spring-time	W. G. Marshall.
37	Evening	Seymour Smith.
36	A poor soul sat sighing	J. Meredith Ball.
35	Ebbing and flowing	T. G. B. Halley.
34	The Spirit of Music	W. F. Taylor.
33	Welcome, lovely Spring	Michael Watson.
32	The boatie rows	Arranged by Michael Watson.
31	How beautiful is night	F. Schira.
30	The Rose of Allandale	Michael Watson.
29	We meet again (for Female voices only)	Stephen Glover.
28	Silent river (for Female voices only)	Michael Watson.
27	Ode to Spring (for Female voices only)	J. H. Tully.
26	Sunshine	T. G. B. Halley.
25	Ave Maria	F. Schira.
24	Daybreak	F. Schira.
23	Yes, every flower that blows	M. F. Gordon.
22	Haste, haste, and lightly tread (for Female voices only)	E. J. Loder.
21	He loves and he rides away	Michael Watson.
20	The little Church (Das Kirchlein) (for Mixed or Male voices)	V. E. Becker.
19	Ye little Birds that sit and sing	G. A. Macfarren.
18	My Love is fair as Summer morning	T. Distin.
17	The Summer cloud	Odoardo Barri.
16	Good-night to the day	T. G. B. Halley.
15	The Arrow and the Song	J. F. Simpson.
14	The Birds that had left their song	G. A. Macfarren.
13	County Guy	G. A. Macfarren.
12	The Winds	C. J. Frost.
11	Spring Song	J. L. Hatton.
10	Bonnie May	J. H. L. Glover.
9	The Forsaken	J. L. Hatton.
8	I thought of thee	W. F. Banks.
7	Good bye	J. L. Hatton.
6	Moonlight	J. H. L. Glover.
5	Fairy voices	T. G. B. Halley.
4	The Winter being over	Ellen Avery.
3	Where the pearly dewdrop falleth...	E. J. Loder.
2	Corin's Fate	R. Turner.
1	'Tis silent eve	Michael Watson.

(To be continued.)

LONDON: C. JEFFERYS, 67, BERNERS STREET, W.

MY MUSICAL AND UNMUSICAL CAREER

FROM SIX YEARS OF AGE TO FIFTY, ADVANCING BY DEGREES ROUGH AND SMOOTH, AND IN MOVEMENTS ADAGIO, CHROMATIC, AND MODERATO; CONCLUDING WITH

A CODA OF

MUSICAL DEGREES,

POSITIVE, COMPARATIVE, AND SUPERLATIVE,

WARBLED (OR CROWED) BY A MUSICAL BIRD

OF THE

FOWL(E) SPECIES.

CONTENTS:

CHAP.

1. A new Bird fledged.
2. A Vacancy in the Nest.
3. A First Journey in Life—tied in behind.
4. A New Bird in *prospectu* at Box. Poor Pussy!
5. A Model Mother-in-Law.
6. The Queen's Coronation.
7. A Coming of Age—Great impressions.
8. An Eventful Year—The First Box of Matches—The Queen makes a Match of it too—The Penny Postage—A Great Murder.
9. A Family Farewell—Wonderful Goodness!
10. Fly Fishing—No end of sport.
11. Going-a-head.
12. Going Out into the World.
13. Very Green in a little Village called London.
14. To be Learned in the Law.
15. A Fill of Music—First Oratorio—Mendelssohn's Funeral—Jenny Lind Mania—A National Loss.
16. First Compositions—Exhibition of 1851—My Organ a Nuisance—Rejected Addresses.
17. The Great Duke's Last Battle—Requiem.

CHAP.

18. Change of Profession, and Musical Degree—A Musical Magazine.
19. Coming to Grief—A Crisis—Bird in the Cage.
20. Well on the Legs again—Great Sale of the First Volume of Original Annals for Special Seasons ever published.
21. Taking a Partner for Life, or "taken in and done for" at a Public Execution.
22. A Great Subscription Work—Private Introduction to the Prince of Wales—"Not all Gold that Glitters"—Another Musical Magazine.
23. Coming to Grief Again—Another Crisis—Great Sympathy.
24. A Cruel and Atrocious Libel by a Printer—Award of Arbitrators.
25. Twelve Years' Production of Musical Works—Petition to the Premier for a Civil Service Pension—Great Jealousy, and Attack by Musicians with *little* Minds.
26. Musical Degrees: Positive, Comparative, and Superlative.
27. Wounded in many Battles—Hard Hit, but not Beaten.

EXPLANATION.

THE real object in publishing the above Memoir should be fully explained, or I might justly be accused of conceit in writing my own life. My meaning is plainly and simply as follows: A short time ago an attack was made upon me, and my musical degree, in the *Musical Times*, by an Organist in the City of London. All that took place will be given in this work. Forthwith I announced "A Treatise on Musical Degrees, English and Foreign," but ill health and other causes have prevented the publication. I now find, after testing the point by advertising, that no one will order the said Treatise, probably because the idea exists that it will be dry and uninteresting. But it is suggested that if I could combine with the said treatise some other matter that would be amusing as well as interesting (from being *Truth* and not *Fiction*), the work would sell by thousands. On this ground, and because I very much wish the "Treatise" to appear, I am induced to announce this work, and also because I have been *grossly misrepresented* in many ways, and naturally desire that much should be known that is now unknown. I may venture to assert, without conceit, that I believe the "ups and downs" of my rather eventful life, so far, will prove very interesting, and, in some respects, *useful*. The account will be written, where practicable, in an amusing and facetious style, and, which probably may be imagined from the title of the "Career" and the "Contents," as here given.

Price of the Work to Subscribers, 2s. 6d.; Non-subscribers, 5s.

The meaning "to Subscribers" is, those who order at once, or before publication. "Non-subscribers" are those who purchase after publication.

With the works produced the last twenty years I have requested that Subscription money should not be paid in advance; but in the present instance, it will save a great deal of trouble by doing so. In speaking of *trouble*, I will give an illustration of my meaning. When I produced my first book of *Voluntaries*, there were nearly 3,000 subscription copies ordered, and the letter-carrier came for about twelve days with a truck to take them to the Post-office. Now, when I state that every person required a receipt sent for his or her subscription, I think it will explain what is meant by *trouble*. But *particular attention* is desired to this point, namely, that in order to avoid the possibility of any person being a loser by the payment of 2s. 6d. in advance, in the event of unforeseen circumstances preventing the publication of the "Career," I will send to each and every one paying such sum, musical and literary compositions to the value of the sum so paid, and which need not be returned or paid for when the "Career" is received. This will be giving the work *Gratis*, and will show the *bond fide* character of the proceeding. Orders may be sent direct, or through any bookseller or musicseller in town or country.

A Stereo will be made of this page, so that separate copies can be had for circulation, and also of the three "Popular Columns" in Oct., Nov., and Dec. *Musical Times*, and *special price lists* sent.

I am now resident in London, and (by *previous appointment*) may be consulted on all musical matters, the revision, printing, and publishing of manuscripts, selection of instruments and music for country Choirs, which has been my special study for twenty years. (*Third edition* of the popular "Organist's March" now ready, 1s. 6d.; post free, 9d.)

Address Dr. FOWLE, at Mr. Pitman's, 20, Paternoster Row, London, E.C.

THE SERVICE OF PRAISE IN CHRISTIAN WORSHIP

WILL BE GREATLY FACILITATED BY USING

THE CHRISTIAN PSALMIST

A COLLECTION OF

Tunes, Chorales, Sanctuses, & Chants, for Public & Family Worship.

Eighth Thousand. Small 4to., 2s. 6d., limp cloth; 3s., cloth boards, red edges; 4s. 6d., extra boards, gilt edges, or roan limp. Also, in TONIC SOL-FA NOTATION, at 2s., 2s. 6d., and 4s.

THE CHRISTIAN PSALMIST, Part 2. Containing 100 Chants, Anthems, Sanctuses, &c. Limp cloth, 1s. 6d.; cloth boards, red edges, 2s.

THE CHRISTIAN PSALMIST. Parts I. and II., bound together, limp cloth, 3s. 6d.; cloth boards, red edges, 4s.; roan gilt, 5s.

WORDS EDITION, Pointed for Chanting. Cloth, price 8d.

OPINIONS OF THE PRESS.

"The printing and general appearance of the book are in good style, and the notation is clear and readable."—*The Choir*.

"The music is of a very high order; the printing is beautifully distinct; and the whole work is one likely to advance an object dear to so many Christian hearts—the service of united song around the family altar and in the courts of prayer."—*Evening Hours*.

"The value of a work such as this, which has been prepared with the utmost care and under the highest professional auspices, cannot be over-estimated; and when we add that it is equally adapted for public or family worship, we have said enough to recommend it to the notice of our readers."—*Oxford Chronicle*.

MUSIC FOR THE MILLION.

WORKS BY PHILIP PHILLIPS.

NINETY-FIFTH THOUSAND.

AMERICAN SACRED SONGSTER

A Selection of Sacred Music from the best American Composers, with suitable Words, designed for Home and Sunday School Use.

OLD NOTATION AND TONIC SOL-FA.

Limp cloth, 2s. 6d.; cloth boards, gilt, 4s.

TWENTY-SEVENTH THOUSAND.

SONG LIFE

FOR SUNDAY SCHOOLS.

Illustrating in Song the Journey of Christiana and her Children to the Celestial City, with Extracts from Bunyan. Illustrated by C. GRAY PARKER.

Limp cloth, 2s. 6d.; cloth boards, gilt, 4s.

TWENTY-SECOND THOUSAND.

THE SINGING ANNUAL

FOR SUNDAY SCHOOLS.

PARTS 1, 2, and 3.

A Collection of Sacred Pieces never before published.

Limp cloth, 8d. each.

FIFTEENTH THOUSAND.

SONG MINISTRY

PART 1.

Containing the Songs sung by PHILIP PHILLIPS at his Evenings of Sacred Song. Arranged for a single voice, with Pianoforte Accompaniment.

BEAUTIFULLY ILLUSTRATED WITH CUTS AND ORNAMENTAL BORDERS.

Large 4to., paper covers, 1s. 4d. Parts 1 and 2, bound together, limp cloth, 2s. 8d.; cloth boards, gilt, 5s.

TEN HUNDRED AND THIRTIETH THOUSAND.

AMERICAN SACRED SONGSTER

A Selection of Sacred Hymns from the best American Composers, arranged for suitable Music designed for Home and Sunday School Use.

WORDS EDITION.

Paper covers, 2d.; limp cloth, 3d.

SIXTIETH THOUSAND.

SONG LIFE

FOR SUNDAY SCHOOLS.

Illustrating in Song the Journey of Christiana and her Children to the Celestial City, with Extracts from Bunyan. Illustrated by C. GRAY PARKER. Words Edition.

Paper covers, 2d.; limp cloth, 3d.

FOURTH THOUSAND.

THE VOICE OF SONG

MR. PHILLIPS' NEW WORK.

CONTAINING A HUNDRED SONGS,

Selected from the most recent American compositions.

Limp cloth, 2s.; cloth boards, gilt, 3s. 6d.

FIFTEENTH THOUSAND.

SONG MINISTRY

PART 2.

Containing the latest of Mr. PHILLIPS' Songs, as sung by him at his Evenings of Song, arranged with Pianoforte Accompaniment.

BEAUTIFULLY ILLUSTRATED WITH CUTS AND ORNAMENTAL BORDERS.

Large 4to., paper covers, 1s. 4d. Parts 1 and 2, bound together, limp cloth, 2s. 8d.; cloth boards, gilt, 5s.

SUNDAY SCHOOL UNION,

56, OLD BAILEY, LONDON, E.C.

Messrs. NOVELLO, EWER & CO. beg to announce that they have recently issued the following numbers in continuation of the Series of

NOVELLO'S OCTAVO CHORUSES.

BACH'S PASSION (ST. MATTHEW).

No.		Pence.
360	Come, ye daughters ...	3
328	With Jesus I will watch ...	3
334	My Saviour Jesus ...	3
334	Have lightnings and thunders ...	3
520	O man, thy heavy sin lament ...	3
530	Alas! now is my Saviour gone ...	2
336	Now doth the Lord ...	1
337	In tears of grief ...	1½

353	I wrestle and pray (Motett) ...	4
362	Be not afraid (Motett) ...	6
	Blessing glory (Motett) ...	6

BACH'S PASSION (ST. JOHN).

531	Lord, our Redeemer ...	3
532	Let us not divide ...	2
533	Beloved Saviour ...	2
534	Rest here in peace ...	3
	Lord Jesus, thy dear angel send ...	3

BACH'S CHRISTMAS ORATORIO.

535	Christians be joyful ...	3
536	Glory to God ...	2
537	Hear, King of Angels ...	1½
538	Come and thank Him ...	3
539	Glory be to God Almighty ...	3
540	Lord, when our haughty foes ...	3
541	Now vengeance hath been taken ...	1½

BARNBY'S REBEKAH.

626	Lo! day's golden glory ...	8
627	Who shall be fleetest ...	1½
628	Hour of doubting ...	3
629	Protect them, Almighty ...	6

BENEDICT'S ST. PETER.

610	They that go down to the sea ...	4
611	The Lord will not turn His face ...	3
612	The Lord be a lamp ...	1½
613	It is a spirit ...	1½
613	Who would not fear Thee ...	1½
614	Praise ye the Lord ...	6
615	We have a law ...	1½
	[This man was also with Him— This is one of them...]	
616	Surely thou art also—They are all revolvers ...	4
617	This is a day of wrath...]	2
618	Thou that destroyest the Temple ...	3
619	He is worthy to die ...	4
619	He will swallow up death ...	2
620	Fear thou not ...	2
621	Sing unto the Lord ...	2

BEETHOVEN'S MASS IN D.

344	Kyrie eleison ...	4
553	Gloria in excelsis ...	18.
554	Credo ...	18.
555	Sanctus and Benedictus ...	6
559	Agnus Dei ...	8

BEETHOVEN'S

RUINS OF ATHENS.

366	Daughter of high-throned Jove ...	1½
367	When thou didst frown ...	3
368	Twine ye the garlands ...	3
369	Susceptible hearts ...	2
370	Deign, great Apollo ...	3
371	Hail, mighty master, hail ...	3

CHERUBIN'S REQUIEM.

331	Introit—Requiem eternam—Give unto the pure in heart ...	2
557	Graduale—Requiem eternam Give unto the humble ...	1½

CHERUBIN'S REQUIEM.—Continued.

332	Dies Irae—Day of vengeance ...	6
558	Offertorium—Domine Jesu ...	8
	Lord Jesus Christ ...	8
559	Sanctus—Holy, Holy ...	1½
333	Pie Jesu—God of mercy ...	1
560	Agnus Dei—Lord Almighty ...	3

FARMER'S MASS IN B♭.

568	Kyrie eleison—Lord have mercy ...	3
569	Gloria in excelsis—Glory be to God ...	8
570	Credo—I believe in one God...]	2
571	Sanctus—Holy, Holy, Holy ...	2
572	Benedictus—Blessed is He ...	3
	[Agnus Dei and Dona nobis ...]	
573	O Lamb of God and Grant us Thy peace ...	4

GADE'S THE ERL KING'S DAUGHTER.

647	Ateve, Sir Oluf reined ...	2
648	The sun now mounts ...	1½

GADE'S ZION.

649	Hear, O my flock ...	2
650	[The departure from Egypt ...]	3
	The Lord hath in Egypt ...	
651	But then his flock forsook ...	6
	[The return—Prophecy of the New Jerusalem ...]	
652	Yet merciful and tender is the Lord ...	6

GADE'S CRUSADERS.

653	Flame-like the sand-waste glows ...	2
654	Crusader's Song (Shine, holy sun) ...	4
655	Father! from a distant land ...	4
656	Silent, creeping so light ...	2
657	The wave sweeps my breast (S.A.) ...	2
658	The welcome sun ...	2
659	Pilgrims' March ...	2
660	His head let each Crusader raise ...	6

GRAUN'S PASSION.

543	[O Thou that wept for sorrow ...]	2
	His spirit is faint ...	
544	Whom have I, Lord ...	2
545	Sadly bendeth earthward ...	2
546	Christ unto us hath left ...	3
547	[To utmost heights of faith ...]	2
	Sing and be joyful ...	
548	How glorious is the home above ...	2
549	Behold us here ...	2

GOUNOD'S MESSE SOLENNELLE.

561	Kyrie eleison ...	3
562	Gloria in excelsis ...	4
342	Credo ...	4
323	Sanctus and Benedictus ...	2
563	Agnus Dei ...	2

GOUNOD'S COMMUNION.

[MESSE SOLENNELLE.]

564	Kyrie eleison ...	3
565	Gloria in excelsis ...	4
342	Credo ...	4
323	Sanctus and Benedictus ...	2
567	Agnus Dei ...	2

HAYDN'S PASSION.

515	Father, forgive them—Lamb of God ...	3
516	Verily, I say unto thee—Lord have mercy ...	3
517	Woman, behold—Daughters, weep not ...	3
518	Eli, Eli—O my God ...	3
519	I thirst ...	3
520	It is finished ...	3
521	Into Thy hands ...	3
522	The Veil was rent ...	2

HILLER'S NALA AND DAMAYANTI.

601	Like the moon when silver streaming ...	Pence.
	(S.A.) ...	1½
602	See the Palm tree (S.A.) ...	2
603	Hail, fearful King ...	3
604	Let Heralds through all lands ...	2
	(B. and Chorus) ...	2
605	Indra, who when day is bright'ning ...	2
606	Pow'rs above, receive our offering ...	3

HILLER'S SONG OF VICTORY.

596	The Lord great wonders ...	3
597	Praise, O Jerusalem ...	2
598	He in tears that soweth ...	1½
599	Praise ye the Lord ...	2
600	Praise the Lord ...	6

HUMMEL'S MASS IN B♭.

438	Kyrie eleison ...	2
439	Gloria in excelsis ...	6
440	Credo ...	6
441	Sanctus and Benedictus ...	4
442	Agnus Dei and Dona nobis ...	3

HUMMEL'S

COMMUNION SERVICE IN B♭.

443	Kyrie eleison ...	2
444	Gloria in excelsis ...	6
445	Credo ...	6
446	Sanctus and Benedictus ...	4
447	Agnus Dei and Dona nobis ...	3

HUMMEL'S MASS IN D.

448	Kyrie eleison ...	2
449	Gloria in excelsis ...	6
450	Credo ...	6
451	Sanctus and Benedictus ...	4
452	Agnus Dei and Dona nobis ...	3

HUMMEL'S

COMMUNION SERVICE IN D.

453	Kyrie eleison ...	2
454	Gloria in excelsis ...	6
455	Credo ...	6
456	Sanctus and Benedictus ...	4
457	Agnus Dei and Dona nobis ...	3

303 Quod in orbe—I will exalt Thee ... 4

MENDELSSOHN'S

MIDSUMMER NIGHT'S DREAM.

640	You spotted snakes ...	4
641	Through the house ...	3

MENDELSSOHN'S 95TH PSALM.

646	For His is the sea ...	4
-----	------------------------	---

MENDELSSOHN'S LAUDA SION.

[PRAISE JEHOVAH.]

630	Praise Jehovah ...	4
631	By His care ...	2
632	Sing of judgment ...	2
633	Ye who from His ways ...	3
634	They that in much tribulation ...	2
635	Save the people ...	6

MENDELSSOHN'S ATHALIE.

636	Heaven and the earth display ...	8
637	Ever blessed child rejoice ...	3
638	Lord, let us hear Thy voice ...	2
335	Hearts feel that love Thee (Trio and Chorus) ...	3
	[Promised joys ... (Chorus)]	6
343	Hearts feel that love thee (Trio and Chorus) ...	6
639	Depart, ye sons of Aaron ...	2

NEW NUMBERS OF OCTAVO CHORUSES.—Continued.

MACFARREN'S MAY-DAY.

No.		Pence.
607	Who shall be Queen ...	4
608	The Hunt's up ...	3
609	Lads and lasses hasten all ...	6

SCHUBERT'S MASS IN E♭.

497	Kyrie eleison ...	4
498	Gloria in excelsis ...	18.
499	Credo ...	18.
500	Sanctus ...	2
501	Benedictus ...	4
502	Agnus Dei ...	6

SCHUBERT'S MASS IN A♭.

503	Kyrie eleison ...	2
504	Gloria in excelsis ...	8
505	Credo ...	6
506	Sanctus ...	2
507	Benedictus ...	3
508	Agnus Dei ...	3

SCHUBERT'S MASS IN C.

458	Kyrie eleison ...	2
459	Gloria in excelsis ...	3
460	Credo ...	3
461	Sanctus and Benedictus ...	2
462	Agnus Dei and Dona nobis ...	2

SCHUBERT'S

COMMUNION SERVICE IN C.

463	Kyrie eleison ...	2
464	Gloria in excelsis ...	3
465	Credo ...	3
466	Sanctus and Benedictus ...	2
467	Agnus Dei and Dona nobis ...	2

SCHUBERT'S MASS IN G.

468	Kyrie eleison ...	2
469	Gloria in excelsis ...	3
470	Credo ...	3
471	Sanctus and Benedictus ...	4
472	Agnus Dei and Dona nobis ...	2

SCHUBERT'S

COMMUNION SERVICE IN G.

473	Kyrie eleison ...	2
474	Gloria in excelsis ...	3
475	Credo ...	3
476	Sanctus and Benedictus ...	4
477	Agnus Dei and Dona nobis ...	2

SCHUBERT'S MASS IN F.

477	Kyrie eleison ...	2
478	Gloria in excelsis ...	8
479	Credo ...	4
480	Sanctus ...	1
481	Agnus Dei ...	3

SCHUBERT'S

COMMUNION SERVICE IN F.

482	Kyrie eleison ...	2
483	Gloria in excelsis ...	8
484	Credo ...	4
485	Sanctus ...	1
486	Agnus Dei ...	3

SCHUBERT'S MASS IN E♭.

487	Kyrie eleison ...	2
488	Gloria in excelsis ...	6
489	Credo ...	3
490	Sanctus ...	1
491	Agnus Dei ...	2

SCHUBERT'S

COMMUNION SERVICE IN E♭.

No.		Pence.
492	Kyrie eleison ...	2
493	Gloria in excelsis ...	6
494	Credo ...	3
495	Sanctus ...	1
496	Agnus Dei ...	2

SCHUBERT'S

COMMUNION SERVICE IN A♭.

509	Kyrie eleison ...	2
510	Gloria in excelsis ...	8
511	Credo ...	6
512	Sanctus ...	2
513	Benedictus ...	3
514	Agnus Dei ...	3

SCHUMANN'S

PILGRIMAGE OF THE ROSE.

574	Of loving will the token ...	1
575	In dancing we spend the sweet night ...	1
576	Leaves fall from the trees ...	1
577	Sister dear ...	1
578	In the thick wood ...	2
579	Why sounds the horn so gaily ...	3
580	Rosebud, seek not thy flow'ry land ...	2

SCHUMANN'S FAUST.

580	Scene in the Cathedral ...	4
581	Woods crown with trembling hold ...	1
582	A noble ray of spirit life ...	6
583	Thou, O purest, holiest ...	1
584	Chorus mysticus ...	10

SCHUMANN'S MANFRED.

585	Hail to our master ...	2
586	Requiem ...	1

SCHUMANN'S

PARADISE AND THE PERL.

587	But crimson now her rivers ran ...	2
588	Woe, for false flew the shaft ...	1
589	The Perl marked where he was lying ...	6
590	Come forth from the waters ...	3
591	For there's a magic in each tear ...	1
592	Sleep on in visions ...	2
593	Wreath ye the steps (S.S.A.A.) ...	1
594	Say, is it so (S.A.A.A.) ...	2
595	O blessed tears ...	2

SMART'S

BRIDE OF DUNKERRON.

622	The wine-cup is dry ...	1
623	Down through the deep ...	3
624	Hail to thee, child of the earth ...	2
625	The dark storm is passed ...	2

SPOHR'S FALL OF BABYLON.

340	Haughty Babylon ...	3
415	God of our fathers ...	2
416	The lion roused from slumber ...	3
417	Raise aloft the Persian banner ...	1
418	Lord, before Thy footstool bending ...	3
419	Come down, and in the dust ...	3
420	Haste to the banquet ...	2
421	O mighty Bel ...	3
422	Haste, then, haste ...	3
423	Shout aloud ...	3
424	Lord, Thy arm hath been uplifted ...	2
425	Give thanks unto God ...	4

SPOHR'S CALVARY.

354	Gentle night, O descend ...	2
355	Though all thy friends prove faithless ...	2
425	O Thou Eternal God ...	3
426	Shame! shame! shame! ...	3
427	Woe! woe! woe! ...	3
428	Oh, look not down ...	2
429	King of Israel! all hail! ...	2
430	All merciful God ...	2
356	His earthly race is run ...	2
339	What threat'ning tempest ...	4
431	He was the Christ ...	2
431	Beloved Lord ...	2

SPOHR'S CHRISTIAN'S PRAYER.

No.		Pence.
432	In Heaven, oh, Jehovah ...	2
433	Thy boundless grace ...	3
434	All-gracious Father ...	1
435	O may Thy will be done ...	1
436	O clothe Thy valleys ...	1
437	O Lord! by heaven's bright armies Thee, Lord, Thy creatures own ... For Thou art Lord ...	4
350	Jehovah, Lord God of Hosts (9th Ps.)	4

A. SULLIVAN.

357	Domine salvam fac (Festival Te Deum)	4
-----	--------------------------------------	---

VAN BREE'S

ST. CECILIA'S DAY.

542	Breathe within this quiet vale ...	4
543	Brooks shall murmur ...	2
544	Youth and love ...	2
545	Rise and break the chains ...	3
546	Vales may suit the charms ...	2
547	Fragrant odours ...	1
548	Give way now to pleasure ...	4
549	Holy music ...	4

WEBER'S MASS IN E♭.

642	Kyrie—Merciful and gracious Lord	3
643	Gloria—Glory be unto God ...	4
644	Credo—Praise the Lord ...	4
322	Sanctus—Holy, holy, holy Benedictus—He is blessed ...	4
645	Agnus Dei and Dona nobis Lord, we pray Thee ...	2

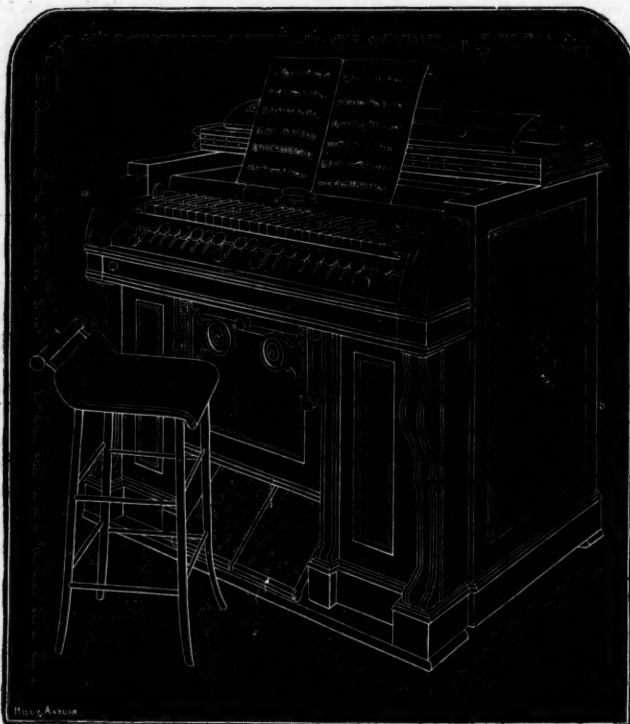
HANDEL.

395	A virtuous wife ...	Susanna 2
373	All empires upon God ...	Belshazzar 2
382	All power in Heaven above ...	Theodora 2
403	All the earth ...	Chandos Te Deum 3
379	And draw a blessing down ...	Theodora 2
372	Behold, by Persia's hero ...	Belshazzar 2
377	Bel boweth down ...	1
384	Blest be the hand ...	Theodora 2
394	Blessed be the day ...	Susanna 1
381	Come, mighty Father ...	Theodora 2
552	Crown with festal pomp ...	Hercules 2
409	Day by day ...	Chandos Te Deum 3
380	And we worship ...	Theodora 2
414	Glory be to the Father ...	Ut. Jubilate 4
400	He comes ...	Esther 4
385	How strange their ends ...	Theodora 2
387	How long, O Lord ...	Susanna 1
393	Impartial Heaven ...	2
551	Jealousy ...	Hercules 2
390	Let justice reign ...	Susanna 2
550	Let none despair ...	Hercules 2
412	O be joyful ...	Utrecht Jubilate 3
413	Serve the Lord with gladness ...	2
414	O go your way into his gates ...	2
411	O Lord, in Thee ...	Chandos Te Deum 6
376	Oh, glorious Prince ...	Belshazzar 2
386	Oh, love Divine ...	Theodora 2
391	Oh, Joachim, thy wedded truth ...	Susanna 2
374	Recall, O King ...	Belshazzar 1
389	Righteous Heaven ...	Susanna 4
396	Shall we the God of Israel fear?	Esther 2
397	Shall we of servitude complain?	1
378	Tell it out among ...	Belshazzar 4
392	The cause is decided ...	Theodora 2
401	The Lord our enemy has slain Esther	19.
404	The glorious company of the Apostles ...	Chandos Te Deum 3
405	Thou art the King of glory ...	3
406	Thou didst open the kingdom ...	2
407	Thou sittest at the right hand ...	4
375	To arms! to arms! ...	Belshazzar 3
383	Venus laughing ...	Theodora 2
388	Virtue shall never long be oppressed ...	Susanna 2
399	Virtue, truth, and innocence ...	Esther 2
410	Vouchsafe, O Lord ...	Chandos Te Deum 1
408	We believe that Thou shalt come ...	2
402	We praise Thee, O God!	2
393	Ye sons of Israel, mourn ...	Esther 1

THE
ORGANOPHONE
 Système—DEBAIN.

PRICES:

2½ SETS OF VIBRATORS, 13 REGISTERS—
 Oak, 34 Guineas; Rosewood, 38 Guineas; Walnut, 40 Guineas.

**PRICES:**

4½ SETS OF VIBRATORS, 2 KNEE ACTIONS, 17 REGISTERS—
 Oak, 53 Guineas; Rosewood, 57 Guineas; Walnut, 60 Guineas.

PRICES:

6 SETS OF VIBRATORS, 2 KNEE ACTIONS, 23 REGISTERS—
 Oak, 92 Guineas; Rosewood, 100 Guineas; Walnut, 105 Guineas.

Well adapted for Private use, or for small public buildings, where the cost of a pipe Organ would be too great.

The **LEADING FEATURES** of the **ORGANOPHONE** are:—

- 1ST.—Melodious quality and distinct variety of tone produced by each set of Vibrators; and, in combination, the close imitation of the brilliant and broad effects rendered by a well-balanced Organ.
- 2ND.—Vocal Expression, Accent, &c., as obtained from the Harmonium, and perfect intonation under varying densities of wind.
- 3RD.—Convenient arrangement of the Registers (or stops), which are "Centered" (instead of "Draw"), and placed in a Moulding in front of the Keyboard, so as to be readily actuated during performance by either of the disengaged digitals. In the larger Models the two Knee Actions (one each bass and treble) contribute valuable assistance to the performer in combinations, prompt *tutti* passages, &c.
- 4TH.—Facility with which any portion of the interior may be exposed for the purpose of tuning, regulating, &c.
- 5TH.—Extreme simplicity of construction, and non-liability to derangement from either the effects of climate or transport. The case is made of the best seasoned material, and, to prevent warping, &c., the Models in Rosewood and Walnut are veneered both inside and out.

DEBAIN & CO.,

FOURNISSEURS (BY BREVETÉ) TO ALL THE COURTS OF EUROPE,
 357, OXFORD STREET, LONDON.

For Harmoniums, Pianos, Pianos-Mécaniques, &c., apply for Special Lists.

Printed by NOVELLO, EWER and Co., 1, Berners Street (W.), and 80 and 81, Queen Street (E.C.) Sold also by KENT and Co., Paternoster Row.
 And by J. L. PETERS, 843, Broadway, New York.—Monday, January 1, 1877.

an

ose

ties

in
ged
nce

ort.
and

E,

ow.